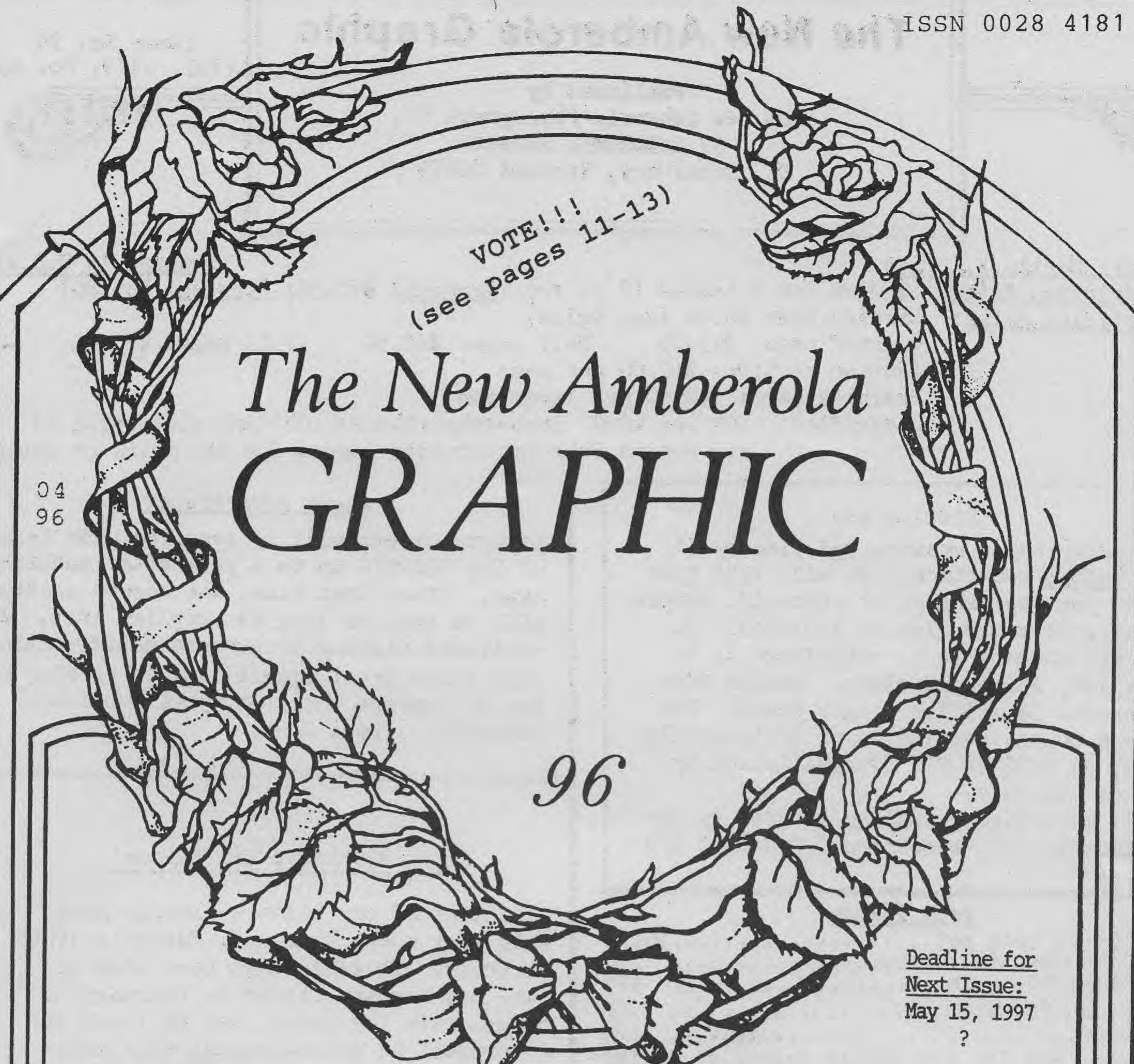


04
96



The New Amberola GRAPHIC

96

(see pages 11-13)

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Next Issue:
May 15, 1997
?

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The New Amberola Graphic

Issue No. 96
(Vol. XXIV, No. 4)

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Happy Birthday, Mr. Edison!

As most of our readers already know, this year marks Thomas A. Edison's 150th birthday. It would have been nice to have had a stamp issued in February to commemorate the event, but at least the government is acknowledging this anniversary in another manner. The Edison National Historic Site has scheduled a year-long calendar of events to mark the occasion. Write them for the complete listing at: Main St. & Lakeside Ave., West Orange, New Jersey 07052.

Happy Spring!

- M.F.B.



(better!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

AN IMPORTANT DISCOVERY "MADE IN JAPAN"

by AGNARD Jean-Paul San *

On my first trip to Japan, in 1988, I saw a gramophone needle box with the face of Edison on it which I still regret not having bought, but I have not seen, even after 11 other trips, a single thing I can put in my cylinder phonograph collection. The only Japanese artifact I previously had was a black Japanese lacquer papier mache horn** (figure 1) with golden cranes and lotus flowers, made in Kobe, which I acquired indirectly from Mr Alvin Abramowitz of Baltimore.

The only talking machines seen in Japan are American (Edison cylinder machines and Columbia cylinder and disc ones) or Japanese (most of them of the Nipophone mark, rear mount or inside horn machines). One of these was a nearly exact reproduction of the disc Columbia graphophone type AJ with a banner decal made with the exact same design. Prices are between 200,000 to 400,000 yen (US \$1.00 = 100 yen). The American machines seen during my last trip were: an Edison Standard at 180,000 yen with a reproduction 14" horn, an Edison Gem from England at 300,000 yen with an aluminium Pathé type horn, a Columbia type Q at a high 250,000 yen and a Columbia type AA at a relatively low 130,000 yen with a rare original 14" Columbia aluminium horn. All were seen at a same antique show in Kyoto.

Before my latest trip, I only saw American cylinder boxes, most of them Edison blue Amberol ones, and I was convinced that there were no local cylinder labeled boxes such as we find in France or in England, proof of a local recording industry. So, on the 29th of August, the day before my birthday, when I saw four cylinder boxes with Kanji (Chinese) characters (figure 2) on the floor of an antique show in Kyoto, my heart started to beat faster. Out of the four, three are empty, and the fourth one has a (unfortunalty mildewed) recorded light brown wax cylinder wrapped in a silk paper sheet from a company in Kyoto importing hats and scarfs. Another similar sheet was in one of the empty boxes. After a call to Allen Konigsberg, I checked the inside of the cylinder to see if there was only one or two helix patterns. This, I did not know, is very important to date cylinders from before or after 1900. I was very pleased to verify that it has only one, dating it without any doubt from before 1900. Out of the four, three have lids, one with only occidental hand writting of the Japanese title and artist and the other two special labeled ones (figure 3). One is printed in blue and the other one in red, the two printing colors used with black on each box label. With the exception of "TRADE Thomas A Edison MAR" printed on the box label (which is easy to understand and on which I will comment later), it is not really surprising to find on the lid label : "*HOLDING THE CYLINDER*", because there is a drawing and its Japanese translation on the top left part of it: *Do not touch the surface with your hand*. By the end of the XIX century, the fashion to use occidental words, in English or French, just to show the foreign origin of the product was already popular as today. At the bottom we find the name and address of the company of Osaka as we will see later.

Everybody can, of course, recognize an Edison Standard Model A, first type with only two latches, of 1898. So the research, from both sides of the Pacific Ocean, has to be made on

a very short period of time to find out information on that Japanese company: between 1898 and 1900. This drawing was on the instruction booklet accompanying the machine and the reason it is printed *Trade Mar* instead of *Trade Mark* comes, perhaps, from the fact that the ON-Off lever may have hidden the K of *Mark*, and for the Japanese printer who did the job, *Mar* or *Mark* had the same incomprehensibility (as S.G.D.G. or S.G.D. for a non-French and D.R.G.M. or D.R.G. for a non-German).

More surprising is the Edison portrait which dates from June 21, 1897. This portrait has never been used elsewhere on Edison cylinder box labels. On the right hand side of the picture, Edison is generously credited with the title of Doctor which, as far as I know, is not true. The complete translation is: *Japanese agency for the apparatus which reproduces the sound, the invention of Doctor Edison*. On the left hand side is the name and address of the company: *ARAKI Warehouse, Saibashi Street south, Kuhoji district north, Osaka*. Out of the four boxes, this company name and address had been deliberately masked on three of them by a paper band pasted on. Curiously, this band was not plain white paper, but a band bearing words (not the same on the different boxes) with no relationship to the cylinder box itself such as: " OF A WAFER - NO WASTE.". The fact that the company name and address have been hidden certainly means that the cylinders must have been sold when the company had disappeared or had changed its name or ?

Above the "TRADE Thomas A Edison MAR", from right to left (which proves that it is an old printing, because modern Japanese now write from left to right for horizontal writing, even if they continue to write columns from right to left when they write vertically) is printed: *The Famous Talking Machine that Reproduces the Voice*.

On the right hand side of the phonograph are printed from top to bottom: *Title* and *Interpreter name*, with a kind of leaf as separator.

The final third of the label is occupied by, from right to left, first column: *The goods on the left are direct importation of small sundries from abroad*, second column: *movies* (maybe projectors), *X-ray apparatus*, (maybe movie) *cameras*, third column: *phonographs and other manufactured inventions from Mr Edison*, fourth column: *phonographs accessories, all of these under special sale contracts of exclusiveness*.

On one of the lids, a Kanji character is printed in violet ink from a rubber-stamp meaning "rat", but also "grey", and on one of the labels another Kanji is stamped in violet meaning "black". No simple explanation yet can be offered, but perhaps to distinguish songs from music, or some other reason. Under one of the boxes, is also an oval mark in violet ink, unfortunately not stamped enough to be completely readable, with occidental letters, where "JAPAN" can hardly be discerned and with nearly unreadable Kanji characters of what is certainly the name (only the KI of ARAKI can be seen) and address of the company.

The titles and artists hand written in Japanese calligraphy on the four box labels are:

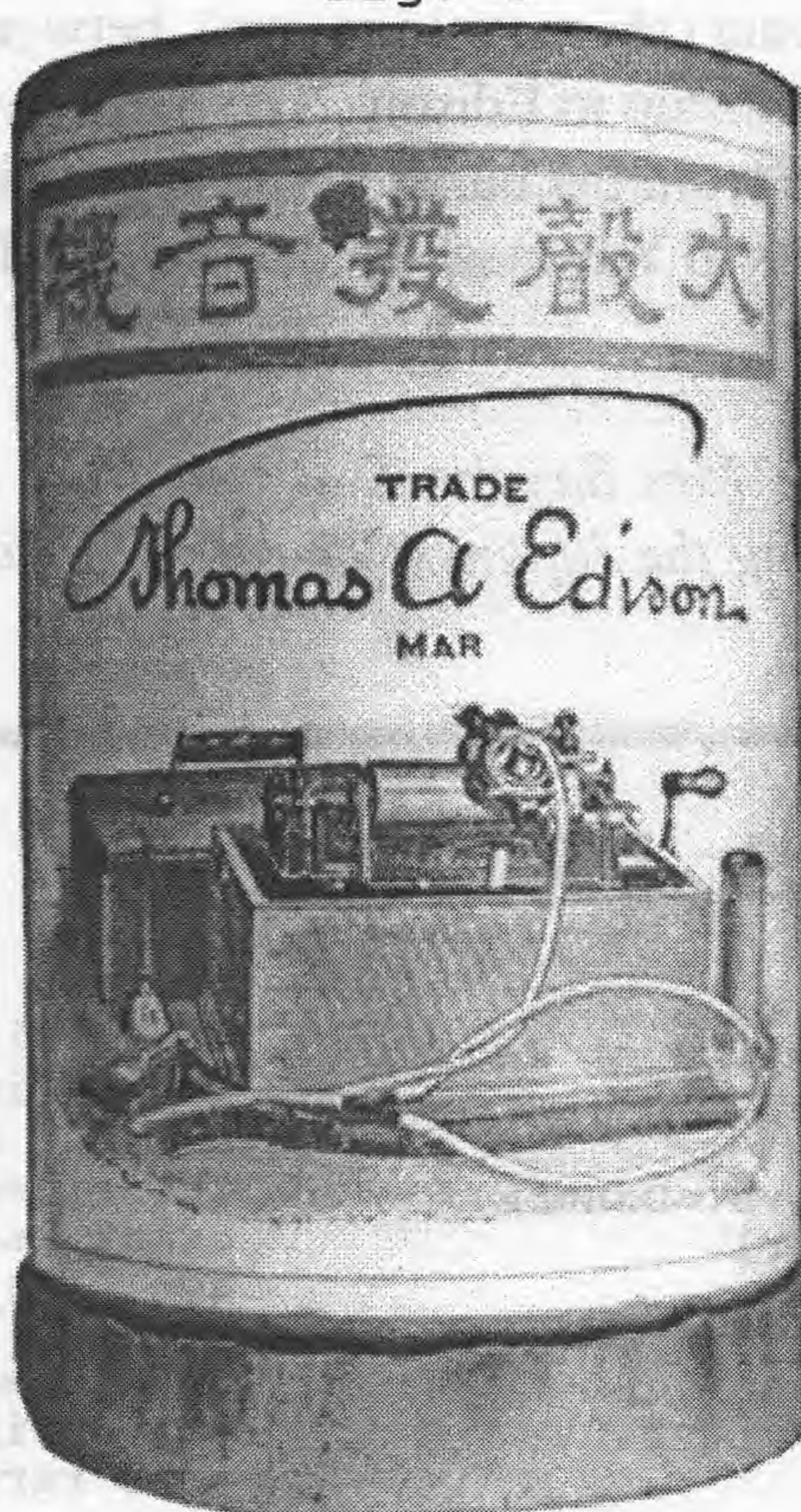
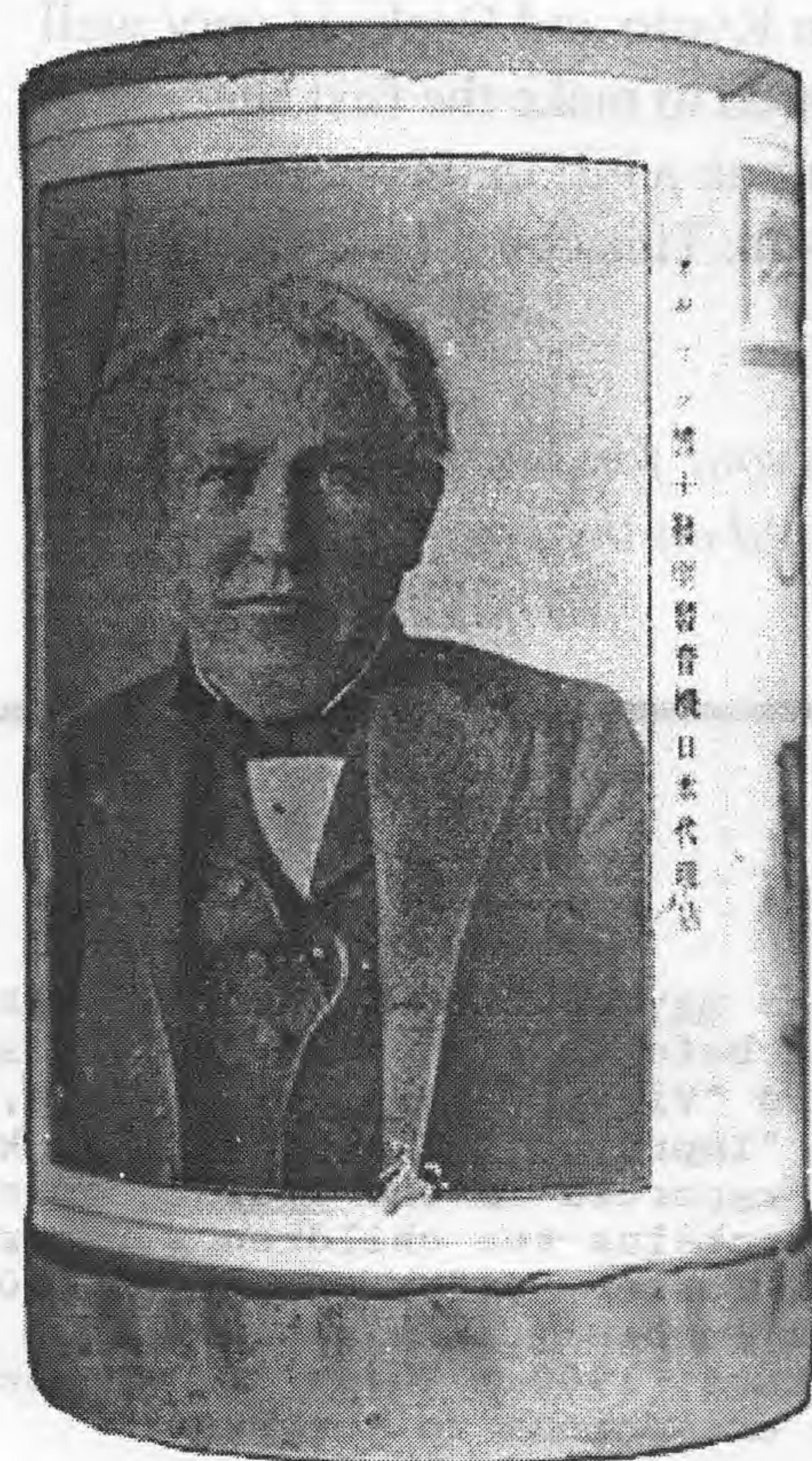
1. - 10th part (certainly 10th cylinder) about a story on a Japanese Seigneur living during the Edo period (begining of the XVII century).
2. - (No title, maybe on another lid) and Maïko as artist. A Maïko is a Geisha student.
3. - Something about a castle. Just the Kanji meaning castle can be recognized, the rest with the artist name is hard to decipher because of the use of calligraphy characters.

fig. 1



fig. 2

fig. 3



4. -Faint pencil caligraphy characters unreadable.

The only hand writing of title and artist on one cover is: *Noriyai fune.*, *Manzai*, *Japan.*, N° 4, *Y Araki*. "Manzai" means *humoristic story* and "Noriyai fune" *we go together on a boat*. The fact that the name Araki, as the interpreter of this story, is the same as the one of the warehouse is certainly not a coincidence. Maybe one member of the importer's family used to record, reinforcing the idea of a clan business still very present in Japan. This also proves, without any doubt, that these cylinders, with boxes specially made in Japan where recorded in Japan and that there was, at the end of the last century, a local Japanese recording industry. I think (and everybody to whom I have told my story agrees) that this discovery is important

enough to make investigations on both sides of the Pacific Ocean. For the Edison National Historic Site from West Orange, N.-J. it will be difficult to find traces of the Japanese company from this side, as the Edison company was never exporting their goods directly but they were doing it only through intermediate selling agents. On the Japanese side, Mr Tatemoto, the president of the "*Edison Friends in Japan*" from Yawatashi *** assured me that he will start to make connections to be able to generate the research.

Even if, during my future trips to Japan, I never cross anything for my cylinder collection, I can say that I am totally gratified with this important discovery.

*This is a pun. In Japanese, "*San*" means "*Mister*", but put after the name it means also "*three*".

**Allens Paper Phonograph Lacquer Horn, Pat: Jan. 9th 1906, N° 1022, Manufactured by: Wn. J. SCHROTH, Kobe, Japan.

***The small town of Yawata (*shi* meaning town), between Kyoto and Osaka is very well known in Japan for its relationship to Edison. The bamboo used to make the first successful bamboo filament bulb came from the bamboo forest growing on a hill in this municipality. There are several monuments in Yawatashi dedicated to Edison. This could form the subject of one of my next papers.

I would like to thank here Mrs Sayoko Tsutsumi from Kyoto for her appreciated and invaluable help in translating the Japanese characters printed on the boxes.

A COLLECTOR'S PRIMER

(A Concise Guide to the Basics of Record Collecting)

Installment 1: Single vs. Double
[Mainly Victor]

by Martin F. Bryan

Many newcomers, as well as most antique dealers and public auctioneers, are confused by "what came first." The rule of thumb that one-sided records came before two-sided is just not accurate enough a guide when looking at a specific record, any more than thinking that all cylinder records preceded discs!

The idea that a record could contain a selection on each side goes back to the turn of the century, and quite possibly even earlier. In 1975 Tim Brooks wrote about a handful of double-sided records made for the Berliner Gramophone which were recorded and pressed by Eldridge Johnson in mid-1900 (see "Seeing Double!" in Vol. III, No. 6 of APM).

These discs may have been marketed for a short time before Johnson launched his "Improved" and "Victor" records. Indeed, a 7" two-sided "Improved" Johnson disc is known to exist, as reported in the Graphic some years ago. It contains two children's records by William F. Hooley, under numbers A-490/A-491, and it was probably made available in time for Christmas, 1900. These discs, however, were rare exceptions to the rule.

Why didn't the industry convert to 2-sided records at the turn of the century? Basically, they didn't need to! In the first place, record buyers were conditioned to purchasing single selections, via cylinders and existing Berliner discs. (Even a generation later, the 1926 Edison cylinder catalogue was still extolling this "benefit"! It said, "The user...possesses the advantage of being able to invest his money with the utmost economy because he pays for only one musical selection on a cylinder and does not have to buy two selections to obtain [the] one he wants.")

Secondly, and perhaps more importantly, recordings at the turn of the century were such a novelty that the companies producing them had a captive audience, and didn't need to resort to gimmicks to convince consumers. Remember, this was such a period of rapid technological and scientific development that any consumer with enough coin was eager to spend it on a telephone, electric lighting, and actual recordings of the human voice, which could be reproduced at will for one's own amusement or to entertain and impress friends. It was literally a seller's market, and the infant industry was able to sell its entire output (though small) without difficulty. It is always amazing to me how well 10" Victor Monarch and Columbia black & silver label records sold during the first few years of the decade. Although they cost \$1.00, they seemingly outsold their 7" counterparts, and examples still turn up from time to time at farmhouse auctions and estate sales. [If a \$1.00 in 1903 has any comparison in today's economy, it is probably in excess of \$20.00 -- and that was for barely three minutes' worth of music!]

One aspect of early single-sided Victors has puzzled numerous collectors. It's the unusual "Recording Angel" trade mark on the blank side of some issues:



People wonder why Victor used such a curious trade mark, when the famous "His Master's Voice" logo was more closely associated with them. This trade mark was actually used in Europe by the Gramophone and Typewriter Co. before they adopted the famous dog listening to the talking machine. As a result, the Victor company used it to designate records pressed here from foreign stampers. It appears on the backs of records from the "Monarch" label through the early Victor "Patents" label, though not always consistently. It is most commonly found on the back of the 10" 61000 series, especially records by Mme. Michailowa, as well as other odd 10" and 12"

series. Harry Lauder's earliest U.S. issues in the 52000s (10") and 58000s (12") also bear the "Recording Angel" logo, as do several others.

This trade mark design is still in use! Below we illustrate the logo from a recent EMI/Angel compact disc:



Another, more subtle, indication of foreign recordings on Victor appears in the wax following the recorded area: a small depiction of a crown appears just following the catalogue number. This was used well into the double sided series and has turned up on black, red, blue and purple label issues, as well as on a few U.S. Zon-O-Phone pressings.

1904 seems to be the first year that double-sided discs were introduced on a broader scale, although examples are very uncommon. Columbia issued a handful of 10" discs at \$1.50 each, bearing their standard black & silver labels (some have turned up with grey-green stock; others with light purple paper with gold print). Marketing was non-aggressive, to say the least! There was probably much more profit in selling two discs at \$1.00 each than one at \$1.50.

Hawthorne and Sheble's 10 3/4" 'American' disc (sometimes called 'Indian' or 'American Odeon') was also offered as early as 1904 in double-sided form. Known as "duplex" records, it is not known just how many combinations were actually offered. In fact, the company offered to make up any combination of duplex records for dealers who ordered in quantities as small as 25.

But for the mainstream Victor and Columbia dealers, one-sided records were the norm. They were selling well, so why upset the apple cart?

1908, however, was evidently a year of economic slowdown. It started off with the Edison Phonograph Monthly noting "The manufacturer of goods sold all over the country is in a position to know just what effect a stringency in the money market or any other adverse circumstances may have upon his business as a whole." In March, the Edison company greeted its dealers with "The man who attempts to say that business today is as

good as it was six months ago fools no one but himself." May's message included the advice, "Business to-day needs nothing but a loosening up on all sides." While the reader may question my quoting a cylinder publication when discussing disc records, the E.P.M. is a good barometer of trade conditions in the record industry.

It's clear, then, that business was slack during the first five months of 1908, and the upcoming summer season was traditionally the slackest! It was undoubtedly at this time of year that Columbia assessed the situation and concluded they could score big if they were first with a "new" product in the disc field: double-disc records!

Columbia was poised to make their move

for the fall trade, and they did it with a big splash. Instead of presenting a handful of discs, they scrapped their one-sided series entirely* and offered over a thousand of their existing recordings in the compact form. So many Columbia records in the A-series (and to a lesser extent E-series) with the early large note label are still in existence that it is safe to say the new disc was a huge success.

Victor, as I have noted in a previous article, was caught by surprise.

(to be continued)

* "Tri-color" classical recordings were eventually reinstated in one-sided form.

Phonograph Forum

A "Pirate" Record

by George Paul

The examination of artifacts can often shed light on mysteries otherwise perplexing. Historical research should ideally be balanced between documentation (eg: patents, litigation, advertising, first-hand accounts, etc.) and examination of artifacts. Documentation, despite its value to the researcher, is sometimes subject to perjury, corruption, artists' impressions, typographical errors, prevarication, and the failing memories of participants in past events.

Artifacts are subject to three validating criteria: 1) the item is in its original state; 2) the item's condition is not an impediment to research; and 3) the item is determined to be either regular production or a prototype/test/sample. If an artifact satisfies these three criteria, it becomes a valuable addition to documentary evidence and may aid the researcher in discovering the accurate data he seeks.

The origins of Zonophone records are dimly lighted by scanty documentation and scarce but unremarkable artifacts. 7-inch Zonophone records fall into 6 basis types, the earliest being Berliner records with an additional hole at the 3 o'clock label position. The second type, unlabeled except for its catalogue number, is shrouded in mystery. Some have theorized that these "pirate" Zonophones are dubs of Berliner records. Others have offered the possibility that the Universal Talking Machine Co. made stampers directly from Berliner records and thus manufactured duplicates minus the Berliner markings. With either practice being equally illegal, known documentation is understandably absent. The Zonophone notch on the backs of these pressings is the only evidence pointing to

the Universal Talking Machine Co. and Zonophone.

The dubbed-versus-duplicated question could be answered only through comparison of Berliner and Zonophone pressings of the same recording. With the original stampers yielding only a few hundred pressings of a given recording, the question appeared to be forever in doubt.

Time and patience, however, are formidable research tools. A Berliner pressing of the same title and catalog number as a Zonophone "pirate" disc finally surfaced. Close examination of these two pressings reveals identical surface imperfections. There can thus be no doubt that both pressings are descendants of the same stamper.

Upon hearing these two discs, one begins to ponder the case further. The "pirate" pressing delivers the same volume and fidelity as the Berliner from which it was supposedly duplicated. Yet, a pressing one generation removed from an otherwise identical pressing should be fainter and less distinct, especially in the higher frequencies. Such is not the case with this "pirate." This raises the possibility that Universal somehow had the use of the original stamper!

Berliner records of this period were pressed by the Duranoid Company of Newark, NJ. Was there some collusion between Duranoid and the Universal Talking Machine Co.? Or were some Duranoid employees involved in late-night activity in the factory unknownst to the owners? In either event, the

(concl. p. 17, bottom right)

Illustrations

#1 Is the original Berliner pressing; #2 is the Zonophone "Prate," with all data except title and catalog number removed. For visual comparison, note the following in the title: Lightly stamped left "arm" of the first "T"; the "o" of "on" runs into the spindle hole; the "e" of the second "The" looks like an "o"; the "o's in "Door" both have "eyeballs." Surface imperfections include the dimple half-way through the grooves at approximately the 10 o'clock position. Note also the mark above the "e" in the first "The" of the title.

1

B. F. TELL
GRAMOPHONE

Patented Nov. 2, 1887

May 16, 1888

Feb. 19, 1889

OTHER PATENTS PENDING

Wm. L. TELL

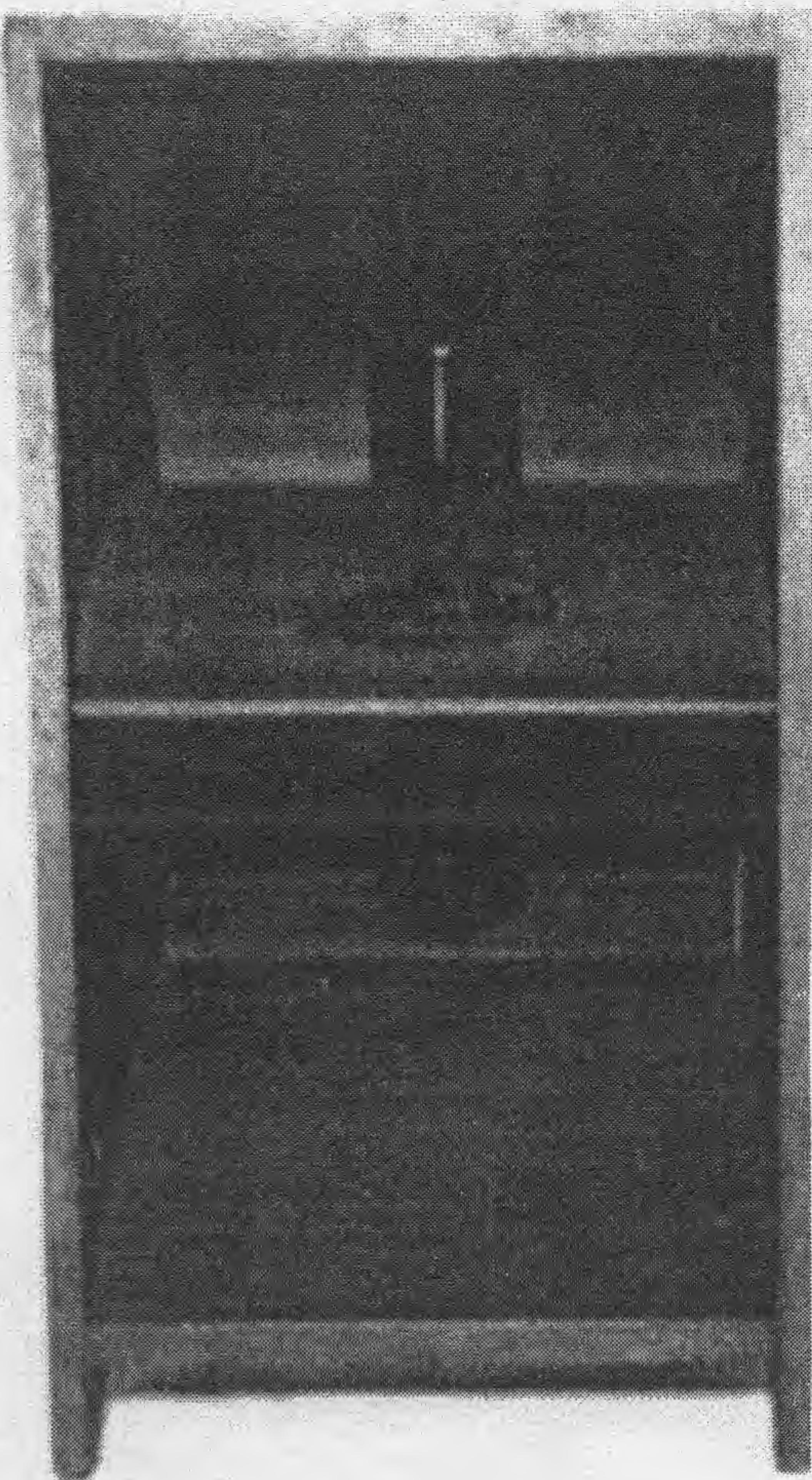
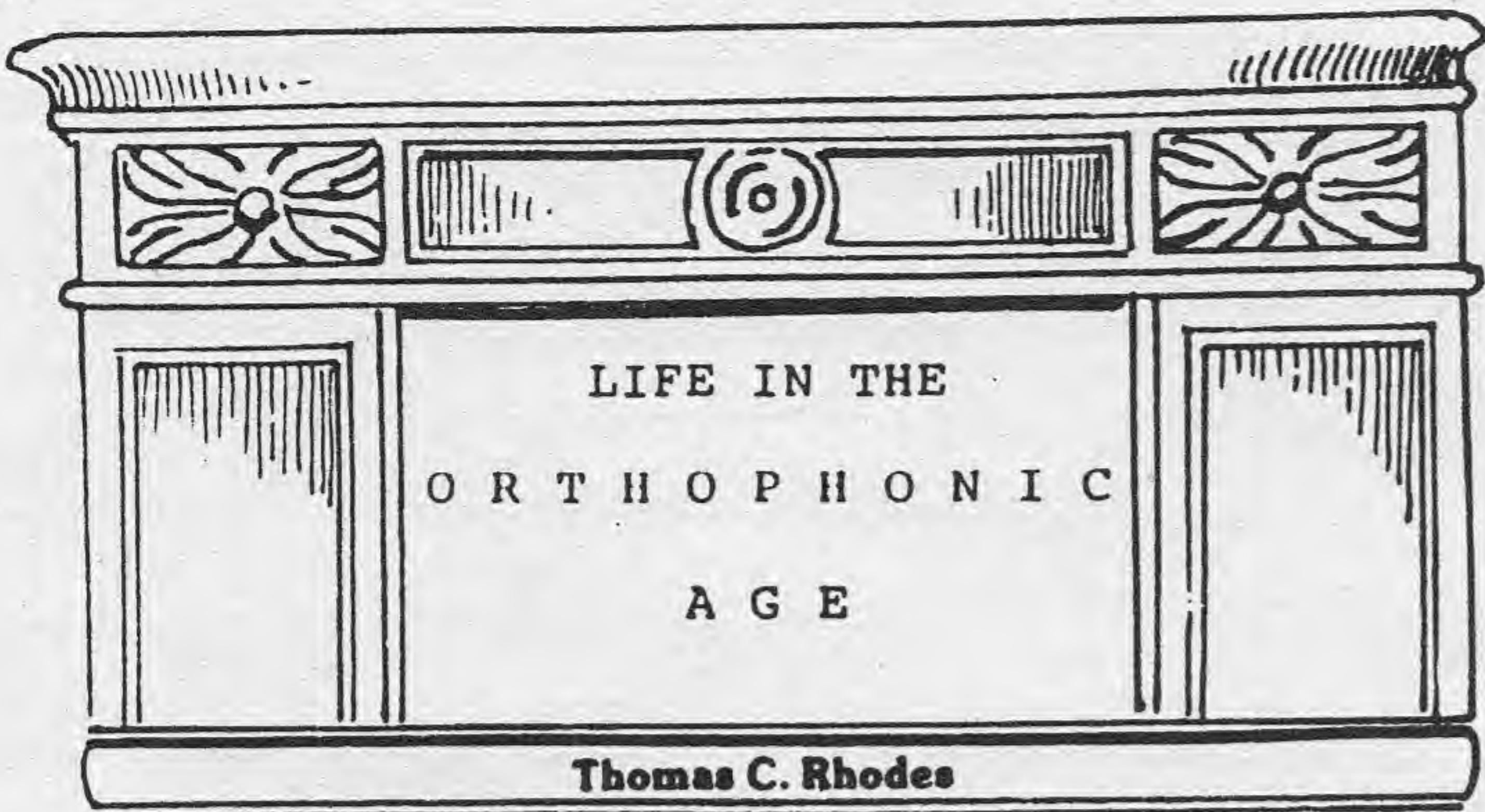
The Shadows on the Door

1894

Debut

2

The Shadows on the Door



"THE BIG AND THE SMALL OF IT"

Part 1

In my last rather brief column it was mentioned that some very interesting discoveries had recently been unearthed in our world of Orthophonics. That these discoveries should be shared with the fine readership of this column, now in its twelfth year, is beyond dispute. The first of our interesting finds, or the "small of it," comes from Mr. Barry Cheslock, a longtime Orthophile and guest contributor to this column. (Mr. Cheslock, besides having a superb Scroll label collection, is well known in radio and old clock circles.)

In the little accompanying article from

Here's the Inside Story at a Glance

If there is any mystery in the Orthophonic tone-chamber for you or your customers, here it is solved for you.



WE are distributing to Dealers this wonderful little model of the Orthophonic tone-chamber, a real copy of the interior of the Credenza, showing in small scale but perfect proportion the marvelous ingenuity of the only perfect "sound-radiator," as the scientists call it, ever devised. Not only is this an example of the precision of Victor workmanship, but it permits you to see with your own eyes the course of the sound-wave, how it is divided and reunited without distortion, how it continually expands, how the chamber is folded upon itself to save space—in fact, every detail of the Orthophonic tone-chamber is made clear.

As a sales-aid you could have nothing more forceful. The model can be taken apart in a second to show the interior detail; it is your whole sales argument in miniature. Fill out the order blank for this remarkable sales help, and the attractive show-card that explains it, and get this material from your wholesaler free of charge.

"The Voice of the Victor" (courtesy of Robert Baumbach) a small demonstrator is discussed. This model, also shown in the photos, courtesy of Mr. Cheslock, was intended as a sales help to show the workings of the exponential folded horn to prospective Victrola buyers. It most certainly was an early example of a purpose-designed visual aid used in conjunction with a well honed sales approach.

As Victor was the exclusive maker of the folded horn design (it was upheld in both U.S. and Canadian courts on this very claim), it would have been in their interest to point out such a fact. Within months of the introduction of the Victor Orthophonic machines in November 1925, various other makers (and jobbers sup-plying chain outlets) were either planning or actually making their own copies of the new standard in talking machines. These imitations, especially the Silvertone "Tru-Phonics" offered by Sears, Roebuck & Co., were often very close in size and appearance to the real Victor product, making it a gilt-edged priority for the Camden giant to safeguard its winning new models from such predators. What better way than to let the customers see for themselves the reason for the superiority of Victor Tone. While five-and-dimestore knockoffs might LOOK like an Orthophonic, they could not SOUND like one! (NOTE: The reader should not infer, from the mention of copies or low rent knockoff, criticism of the fine machines offered by either Brunswick or Columbia. The acoustic Pana-

tropes and Viva-Tonals were never intended to be or marketed as cut price copycat units.)

The model (one of which can be seen at the Johnson Victrola Museum in Delaware) is small, about 8 1/2 inches high and 5 inches square, but more than adequate for its purpose. It's nicely made and finished. The chief matter for speculation would be how much this scaled down horn display resembles the official PATENT MODEL or models submitted by Bell Labs and Western Electric to the U.S. Patent Office. Obviously the patent model (even simplified in form) would afford the easiest pattern to follow for any such company sales tool.

The second question would be how many of these tiny horn models were made, and were enough made to be available at no cost to even small time Victor outlets? Readers are encouraged to write to this columnist or our Editor with further information or photographs.

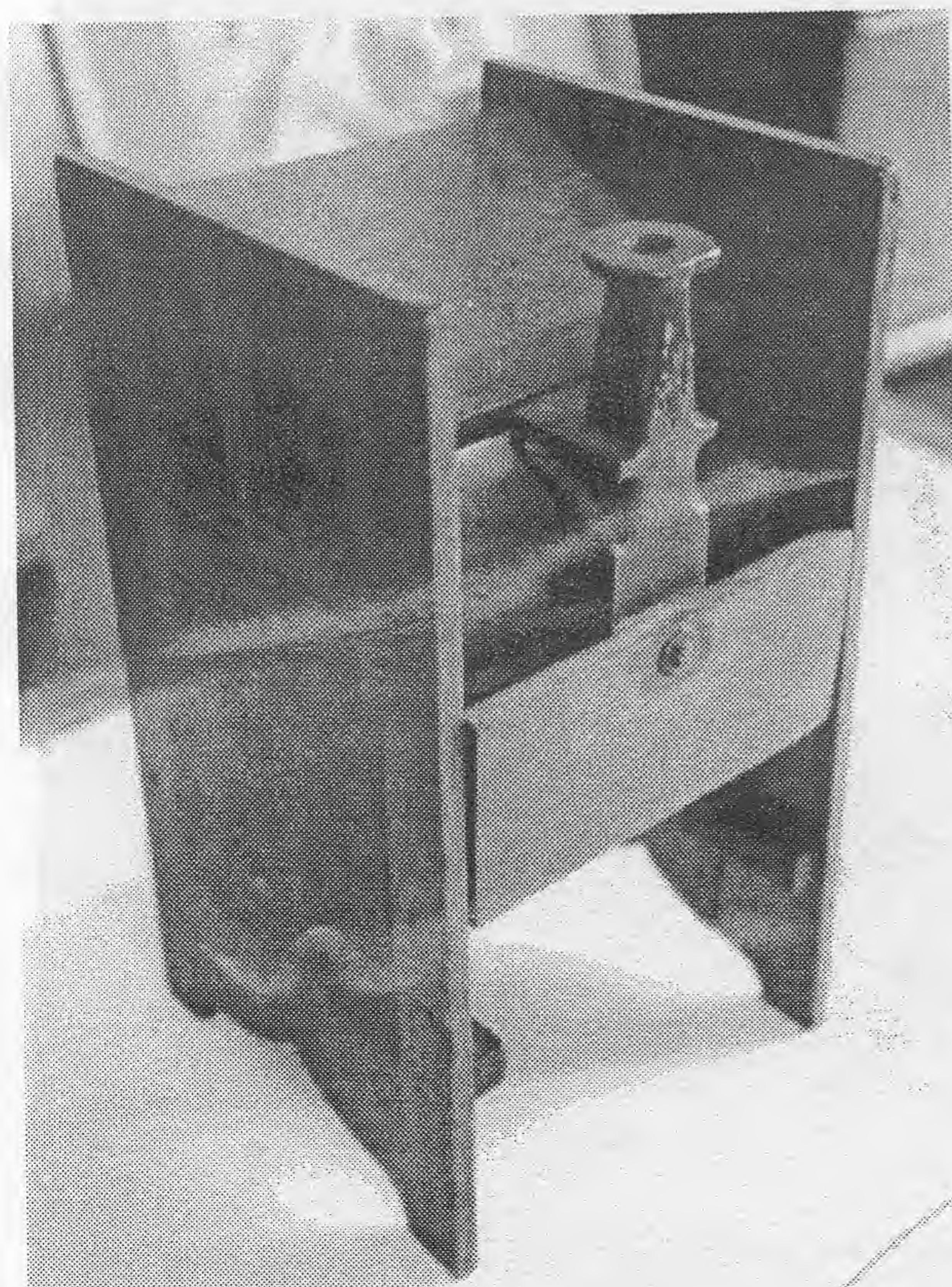
Our next column shall deal with the BIGGEST subject in Orthophonic history!

NOTE: Many thanks for their kind help with this column must be given to Barry Cheslock of Arlington, Virginia, and to Ann Horsey, Director of the Johnson Victrola Museum.

* * * * *

Tom Rhodes can be reached by writing him at:
6 Dean Ave., First Floor, Graniteville, RI
02919.

The back is removed to reveal the inner foldings of the Orthophonic horn.



OUR CONTEST!



On the next two pages are eight photographs sent in for our latest contest. Each was to depict an animal with an antique phonograph. Please vote for your favorite by placing your choice on a postcard (or on a separate sheet of paper if sending an order or renewal). A prize will be awarded to the winner. Please submit your choice no later than May 15, 1997.

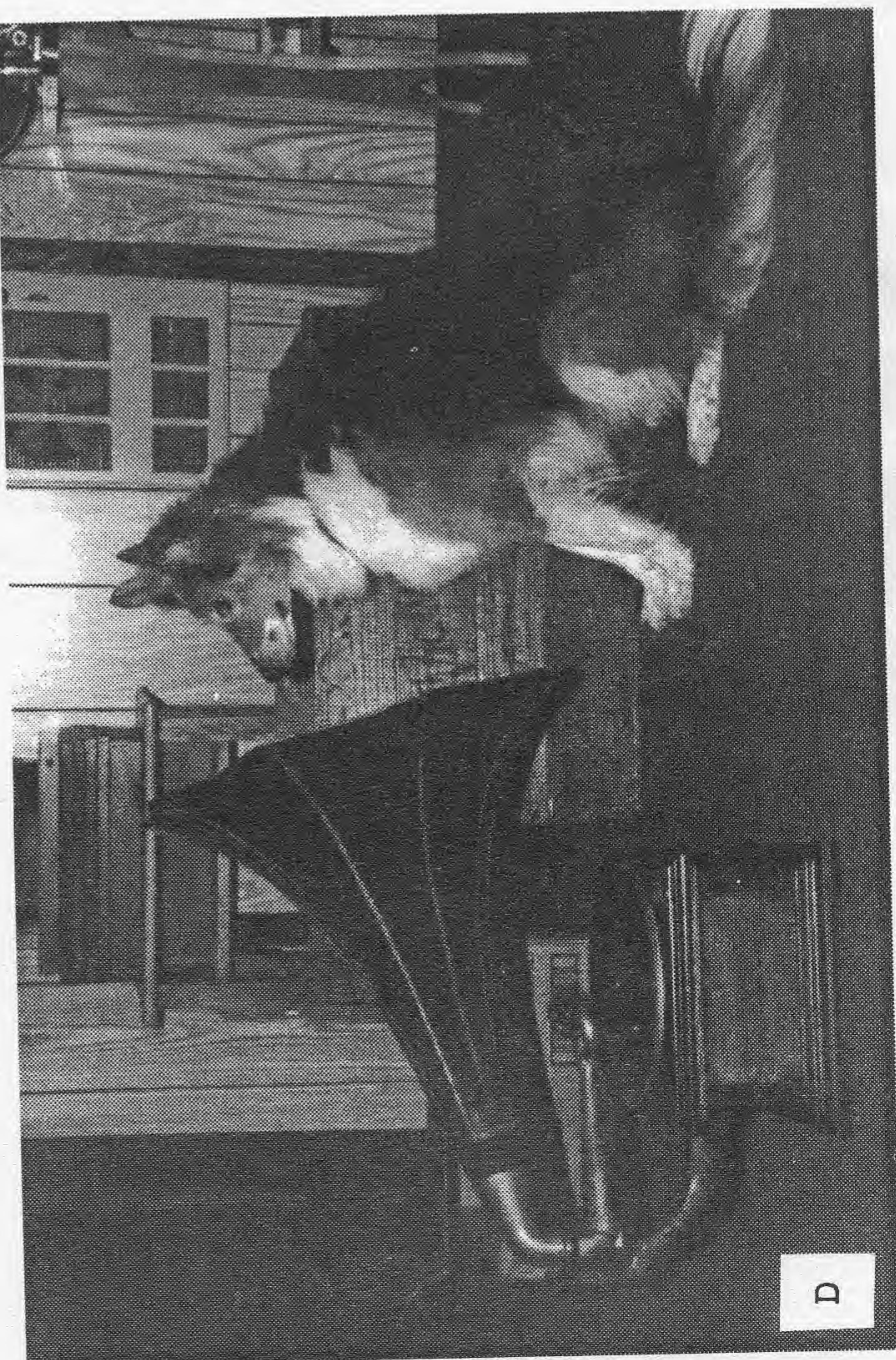


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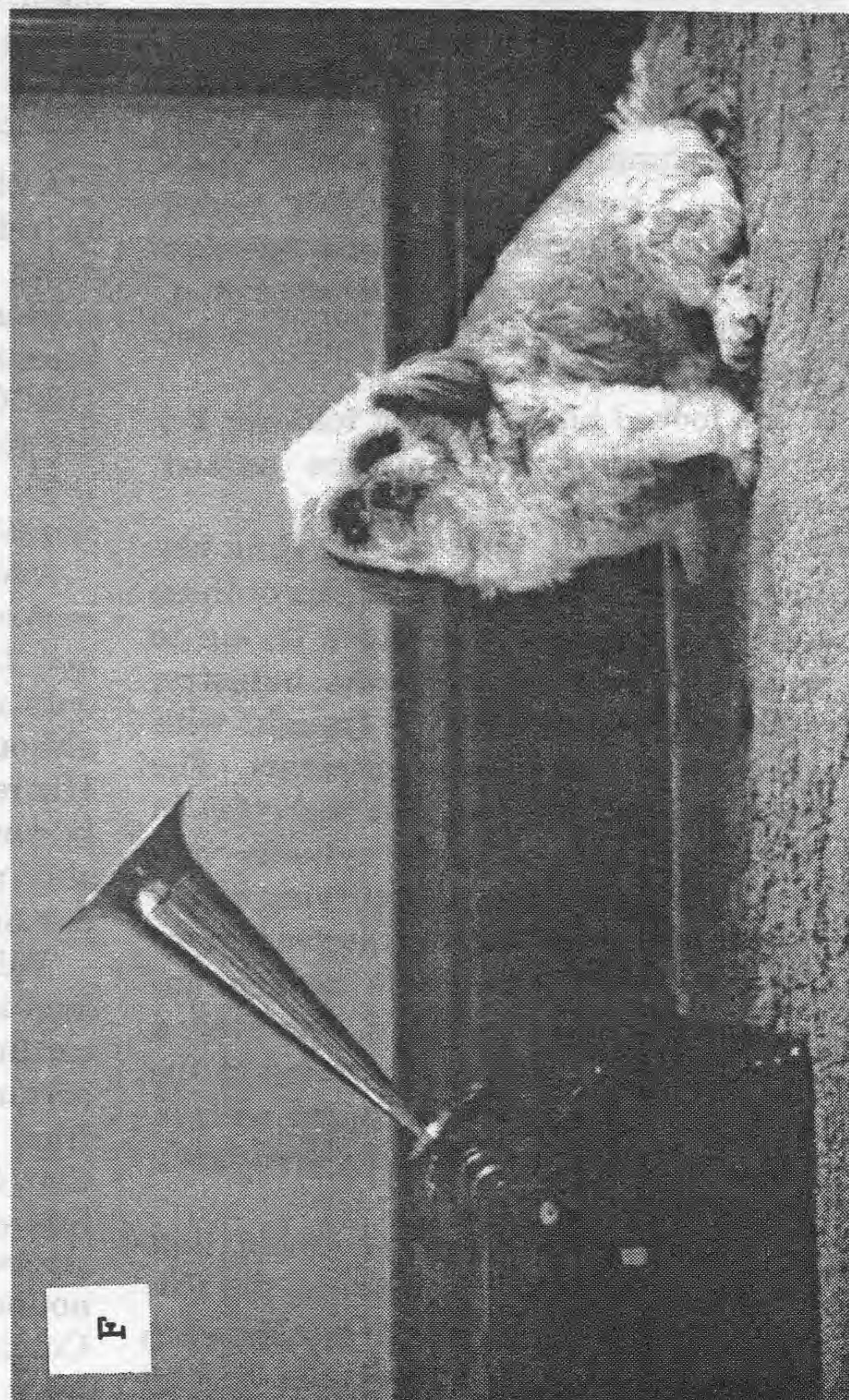
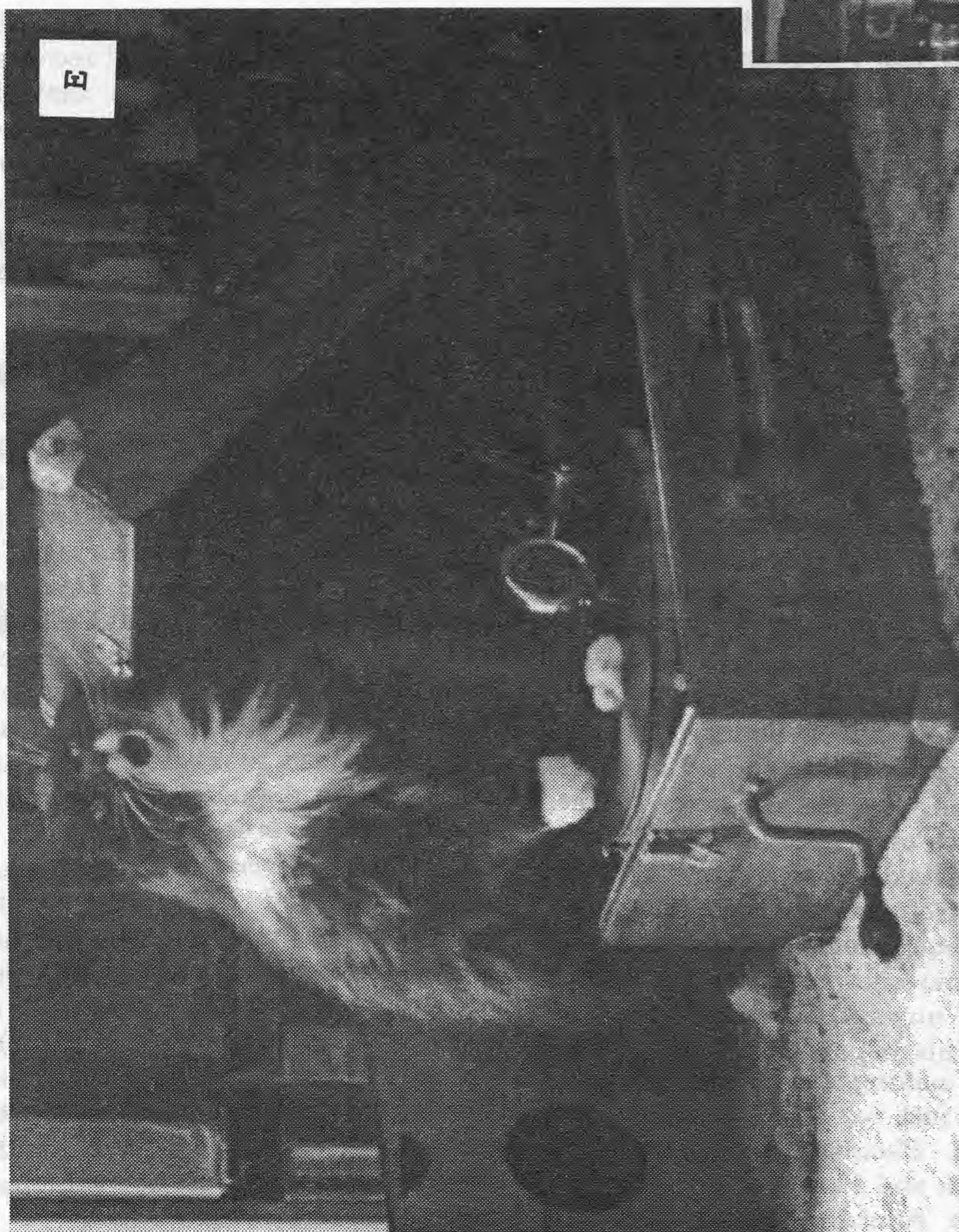
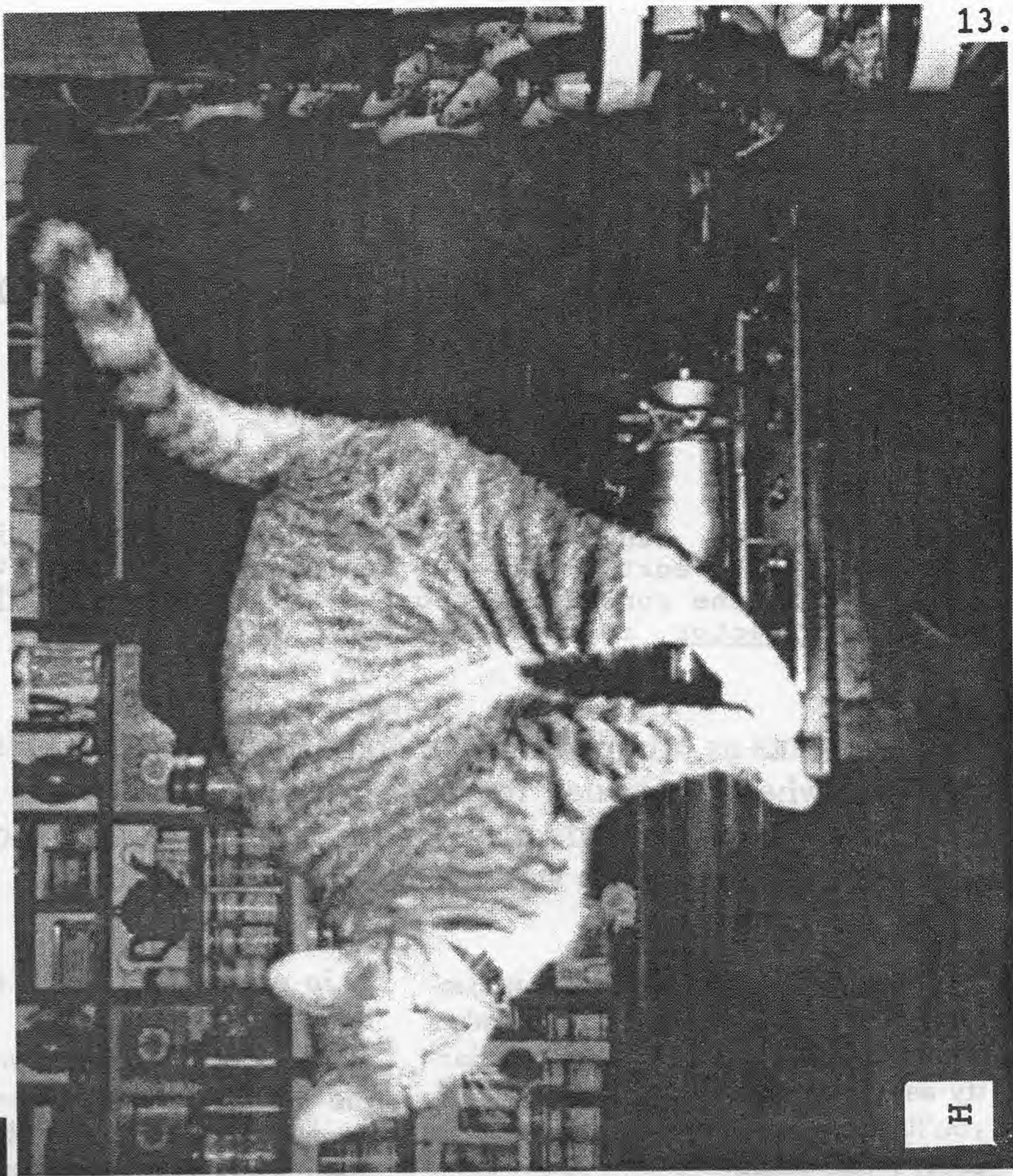
VOTE! (Please see bottom of preceding page)



B



D



WHISPERING CYLINDERS

The Brown Wax Records That Started the Industry

by L. Brevoort Odell

(Editor's Note: Many of our readers enjoyed the writings of the late L. Brevoort Odell. We are pleased to reprint this article from the June 1970 issue of the long defunct The Western Collector, courtesy of reader Joe Martel.)

IF SUCH NAMES as Minnie Emmett, John Hogan or Roger Harding draw a blank when mentioned in your presence, chances are you do not collect those great-grand-daddys of today's stereo discs—those whispering cylinders, those brown wax records that started it all!

Conversely, if the name Minnie Emmett rings a bell, and you remember her as the first woman to gain popularity as a recording artist, prior to 1903, you'll share my horror when, back in 1941, I was asked:

"Who in the hell is Minnie Emmett? She was in here the other day asking for her records."

Unfortunately, asking me that question was a prominent New York record dealer who specialized in rare operatic discs. I couldn't have been more excited.

"What did you tell her? Did you get address?"

He looked blank. "I just told her I'd never heard of her and she walked out."

Thus, another slice of recording history slipped through the fingers of those of us who have spent years trying to trace the early days of the industry. However rewarding, it is fraught with dead-ends and disappointments. For example, the factors most regretted in the production of early cylinder records is the lack of any identifying markings on the recordings themselves. Identification was left to the spoken announcement on the record. However, a slip of paper, bearing the name of the selection was usually included with it, but they were fragmentary and easily lost.

Around 1890 it was suggested that the name could be inscribed on the record "at a higher cost," though such markings were considered unimportant at that time as records were used large-

ly in phonograph salons and wore out quickly.

The spoken announcements, being in the starting grooves, were subject to damage from lowering the stylus into them. Thus, many announcements were incomplete, many omitted the manufacturer's name, many were poorly enunciated.

A classic case of uncertainty, caused by reliance on the spoken announcement, is the famous "Patti" cylinder, reissued in good faith by the reputable International Record Collectors' Club (IRCC) as a disc. It has been hailed as the great diva's first recording, made in 1895. Its authenticity is doubted by connoisseurs of Patti's voice.

Another notable cylinder, only three inches long, sung by the famous comedian, De Wolf Hopper, is probably the only surviving example of his singing, although he was essentially a singer. His recitations on Victor discs are fairly common but the cylinder, unmistakably professional, announced by Hopper himself, does not name the maker.

This lack of written information can lead to mistakes in separating hoax recordings from genuine ones. Home recording equipment differed so little from studio equipment in the 1890's, that the unwary collector can be deceived. This is particularly true when someone making a home recording announces, just for fun, "Made for the Columbia Phonograph Company of New York and Paris."

Private recordings have, however,

uncovered the voices of historically famous persons. An interesting, if unimportant, example of a private recording is a piano solo, "Sunburst," announced as being played by "the great Gilder." Who was the "great Gilder"? His claim to greatness may be exaggerated, but he was the composer, and the selection was issued on a Columbia disc played by a band.

The collector may ask how he can identify early cylinders with respect to date of issue, manufacturers, and other facts pertinent to the history of recording.

During my investigations in the 1940's, long before research had cleared up many uncertainties which hampered the collectors of that day, I received a letter from William Hayes of the Edison Company. It is still valuable as a guide. Mr. Hayes had been closely associated with all phases of cylinder record making. He wrote: "I think that if Mr. Odell will study the speed of the machine when these early records were made, he will find that the earliest recordings were made at a speed of 90 RPM. The next jump was to 120 RPM, and finally we wound up at 160 RPM."

From this, based on actual records I have examined, I estimate that the speed of 90 RPM was discontinued about 1894. A speed of 120 RPM was in general use until 1900. An intermediate speed of 144 RPM was used from then until late 1901 when the final brown wax records were stepped up to 160 RPM.

To understand fully further quotations from Mr. Hayes' and from Mr. Deakins, it is necessary to remember that all early cylinders were individually recorded—not moulded. These records are classified as "brown wax."

From the writings of Dr. Deakins, the impression gained is that Columbia issued the first commercial cylinders. That may be so, but technically, those were "Edison" records. In 1888, Edison had established as standard a record $2\frac{1}{8}$ inches in diameter by 4 inches in length, with a tapered core, made of solid material—wax or composition.

Columbia had rights only to the "graphophone" record, a long, thin tube of wax-coated cardboard, which had not proved successful. The market for records was centered around the phonograph salons which used the Edison size record. Beyond much doubt, Columbia made its 1890 records for that market, using either Edison equipment or copying it.

Among the experimental records made by Edison for the Paris Exposition of 1889 were flute solos played by Eugene Rose. Edison Records made before 1892, at least those which I have examined, indicate that they were largely experimental despite sales to the salons and for the limited home entertainment trade.

By December, 1893, Edison was issuing over seventy selections per month, if we accept the December, 1893, catalogue as representative. Those records were sold through the North American Phonograph Company. Those I have examined start by announcing, "Edison Record," followed by the catalogue number, the name of the selection, and the artist. They have a distinctive indented terminal rim, possibly intended for imprinting the name.

There are other records, some only three inches long, and no special characteristics, which are probably very early Edison records, but make no such announcement.

The age of a brown wax record cannot be estimated by its color. They range from light cream to deep brown. Variations occurred at almost any date. Very light ones as well as very dark ones were made as late as 1901. The "Patti" cylinder is dark brown, North American-Edisons are generally of a medium shade.

The collector should be aware that although black material was adopted for moulded records, starting in 1902, there are some moulded "brown wax" records. They were made by Columbia for sale by Sears-Roebuck at reduced prices, around 1903.

Brown wax records were produced by many processes, but for the most part were dubbed from a "master" record. Some smaller companies boasted that all their records were "masters," inferring that they were directly recorded from the live performance.

Columbia seems to have had more mechanical trouble than Edison as evidenced by a "tremble" often found in Columbia records. Some even change speed during the playing. However, we must remember that all companies were striving to improve their products and the remarkable thing is that any degree of stability was achieved during those experimental times.

Returning to Mr. Hayes' letter, he tells of recording methods: "We originally used 24 machines for brass bands, and then 16, and then 10, and finally one. Vocal records were made at the

start with five horns and finally one. These changes increased volume and quality, causing such terms as "new process" and "improved records" to be used.

"When we started, we used to make a very weak and sweet-toned record only loud enough for hearing tubes. Later, we used the float recorder and the volume was so great a new catalogue was necessary. Later still, we used what was called 'the heavy float,' a recorder so heavy we were compelled to use an advanced ball to control the depth of the cut."

It was usual to retain the same catalogue number when selections were remade by a new process. From this, the collector can understand that there are many different issues of the same selection; thus, Edison Record #2—"America"—may be from a first issue made about 1896, or may be a late recording manufactured in 1912.

With the collapse of the North American Company, Edison discontinued their records and started a new catalogue. The new catalogue assigned blocks of numbers to each category of record. The collector should understand that record #1 is not necessarily earlier than the first number in the other categories, such as 501, 1001, 1501, 2001, 2201, 2601, etc.

A highly illuminating testimonial about early records appeared in the July, 1907, issue of Edison's Phonogram: "It has been just seventeen years since the phonograph became a member of my household. It is one of your first products, an electric 'Type M'. Let me say that it has not cost me one penny for repairs of any kind during the entire seventeen years. It has been talking to us, and supplying us with music, possibly four evenings a week, and is always in 'good health'. The machine has worn out only two storage cells of batteries in seventeen years. It has been improved only by your newest reproducer and recorder, though the old ones are still in perfect condition. I rented this instrument for two years at \$50.00 per year. You did not sell them at that time. I subsequently bought it for \$150.00. I paid an additional \$45.00 for the storage battery. Each record at that time cost me \$2.50." (Records in the 1893 North American catalogue were listed at \$1.00 to \$1.50 each, thus indicating that earlier records cost more.)

At a demonstration I gave recently for the Mass Communications Course at Paterson State College, students

were amazed at the sounds they heard from faint records by using ear tubes. When I demonstrated the later improved Blue Amberol Records, using a Cygnet horn, the instructor said, "Imagine the impact on people years ago, hearing all this coming from the large horn; really tremendous."

The advent of the phonograph brought forth many predictions, none more fanciful than an article titled "The End Of Books" by Octave Uzanne, which appeared in the August, 1894, issue of Scribner's Magazine. The author, perhaps with tongue-in-cheek, foresaw that the printing of books would be replaced by cylinder recitations. Newspapers would become audio mediums. "New books" were pictured as resembling dry cell batteries and Pullman car passengers as enjoying stories through ear tubes!

In those days, anyone obtaining a phonograph and a recorder with a supply of blanks, could break into the record business. Many did. Some were forced out under patent infringements, others found themselves cut off from a supply of blanks by the big manufacturers when their sales became competitive.

Edward Marks, the composer and music publisher, started the United States Phonograph Company in 1897—not to be confused with the 1908 U.S. Phonograph Company of Cleveland, makers of the "Everlasting" records. In his book "They All Sang," Mr. Marks tells of the endurance needed by a singer in 1897. The performer had to repeat the same selection until a sufficient quantity of records were made. Marks calls singer George Gaskin "the champion leather-lung," distinguished more for his endurance than for the musical quality of his voice.

The program of a record concert given in a Park Ridge, New Jersey, church in 1895, testifies to the remarkable variety of selections available. Such concerts were popular, but the question is how were they accomplished, as all known records of that date were not loud enough to be heard through a horn. Did they have special "loud" records? That is doubtful. More probably the audience waited patiently for a turn at listening through the hearing tubes. That was accomplished by an available apparatus having several sets of tubes arranged in "octopus" fashion, enabling many persons to listen at one time. Featured on the program were Vess Ossman, Edward M. Favor, the Twenty-third Regiment Band, and

Banta's Parlor Orchestra.

With few exceptions, brown wax records artists were not recorded on later records. Three early recording artists merit mentioning here. First was Minnie Emmett who, as previously mentioned, can be considered the first woman to gain popularity on records, though she had been preceded by other female singers, including Ada Jones, who recorded for Edison in 1894. The Emmett records include arias from Sousa's forgotten operas. Her popularity waned in 1903. She tried for a come back with "Everlasting" in 1911. It was not successful.

Of special note was John P. Hogan, a minstrel song and dance man, who produced shows with Len Spencer around 1895. His records announce him as "instructor of dancing, New York City."

The third is Roger Harding, a close rival of Chauncy Olcott. Harding's niece told me once that this rivalry was so bitter that when either man saw the other approaching, one would cross to the opposite side of the street! Roger

Harding died in 1901, so his records never reached the moulded era.

Among the many experimenters with cylinders was the small company of Leeds and Catlin, who later formed the disc-making Talk-O-Phone Company. The Leeds and Catlin records lead to many speculations. None is identified by announcement and can be recognized largely only by tone and speed. They are all brown wax and all were recorded at speeds up to 180 RPM. They have tremendous volume causing us to ponder the process. They probably started about 1900 and may have pioneered in a high speed record, attempting to accomplish on a standard size record the volume produced by a five inch "Concert" or "Grand" record. If so, they may have influenced the adoption of the "high speed" records of 160 RPM made by Edison and Columbia.

John Young* told me that when he recorded for Leeds and Catlin, all the equipment was hidden behind curtains to protect the recording secrets.

The speed of 160 RPM, so rigidly ad-

hered to by Edison after the advent of the moulded records in 1902, provides us with the only criterion by which we can judge early day recorded voices. Disc companies themselves indiscriminately recorded at a variety of speeds.

Still much of what we think we know is not hard-fact. Much of the history has slipped through our fingers the same way the N. Y. record dealer let Minnie Emmett slip away.

And that is the way so much has gone beyond reach—early records have been spoiled from damp storage—early machines destroyed as play things when they passed from active use. Today, all we can do is to cherish every spotted and cracked survivor of those pioneer days when records did little more than whisper; and resolve never to pass up investigating even the most commonplace cylinder. Too much has already been lost. □

* John Young was a well known tenor, recording at times under the name of Harry Anthony. He began making records in 1903. He was teamed with Fred Wheeler who used the name James Harrison on early records; and later sang in various quartettes.


 IN REVIEW

(Reviews by the Graphic editor, unless identified otherwise.)

WORLD WAR I SONGS, by Frederick G. Vogel.

In this fascinating tome, Frederick Vogel has included an alphabetical listing of some 7500 vintage songs about "the war to end all wars." This is the most comprehensive compilation of its kind ever to appear in a single book, but that is only one of its attributes. For Vogel has painstakingly analyzed the cause-effect relationship between the conflict and the songs surrounding it. The resulting narrative is liberally speckled with vignettes and insights which keep the reader eager for more.

The book, however, was not specifically written for antique phonograph and record collectors, although the area of its focus should be of interest to many NEW AMBEROLA GRAPHIC subscribers. Consequently, one must use other sources to determine if particular titles were recorded. Although all inclusions were both copyrighted and published (in a few instances by vanity presses), I have the distinct impression that most of the songs were not etched into grooves.

But in the case of at least some which were actually recorded, World War I Songs will undoubtedly enhance the enjoyment of those who own the cylinders or discs. For

one thing, Vogel has included a section which gives the complete lyrics for 321 of the better-known tunes. This is an obvious boon to those of us who enjoy singing along as our recordings spin. And this is particularly so if time and the elements have left them somewhat garbled. Moreover, the reproduction of illustrations of sheet music covers in this chapter is a further plus.

WORLD WAR I SONGS is a hefty 542 page book, and so is the price. Currently available hardbound for \$85.00 (\$88.00 postpaid), it may be ordered from McFarland & Co., Publishers, Inc., Box 611, Jefferson, North Carolina 28640 (tel. 910-246-4460).

(Reviewed by Robert Feinstein)

Radio Stars: An Illustrated Biographical Dictionary of 953 Performers, 1920 through 1960, by Thomas A. DeLong.

"Thumbnail sketches of several hundred well known (and lesser known) broadcast performers" describes this new book to a "T." Because radio was in its heyday in the 1930s and 40s, one would expect the bulk of this volume to focus heavily on the artists of that period - and it does: Ted Mack, Burns and Allen, Jack Benny, Sammy Kaye, Fred Allen, Jan Peerce, etc.

But fortunately for record collectors, many artists from the 1920s also had radio careers and are included: Annette Hanshaw, George Olsen, Gladys Rice, B. A. Rolfe, Vaughn de Leath, Virginia Rea, Marion Talley, Franklyn Baur, Nat Shilkret, Ruth Etting, Albert Spalding, Scrappy Lambert, Paul Whiteman ... even Irving Kaufman and Henry Burr rate mini-bios! I was pleased to find a few obscure recording artists, such as Ralph Kirbery and Billy Hillpot, also included.

It was surprising to see how many bandleaders I've known only through records also had concurrent (and later) broadcast careers: Gus Haenschen (who was a mainstay at Brunswick, recording under the name "Carl Fenton"), Andy Sannella, Paul Specht, Ted Weems, Bill Wirtges, among others.

Unfortunately, many more recording artists also had radio careers, but most were never considered "radio stars." While they may have been big on record, prolific performers such as the Arthur Halls, Aileen Stanley, and Johnny Marvins apparently never achieved broadcast stardom. And while everyone has his or her favorite he feels should have been included, there's no denying that the bulk of those included were radio headliners at one time or another. I do think, however, that the popular W.L.S. artists of the 1920s should not have been excluded. People such as the Maple City Four, Bradley Kincaid, and organist Ralph Waldo Emerson were probably more popular on early radio than they were on their recordings. I suppose this is also the time to put in a plug for my favorite singer, Jack Parker, although much of his broadcast work in the 1930s was limited to 16" transcriptions.

A very minor complaint is that the Revellers are referenced in the bios of several others, but they don't have an entry of their own. Also, if one wants to read about "Uncle Don" (who always denied he ever said you-know-what after a broadcast!), the index is of no help; he has to know that the artist was Don Carney.

Radio Stars (ISBN 0-7864-0149-0) is particularly valuable for record collectors whose interests also tie in with the golden age of radio. It contains just over 300 pages and is profusely illustrated, averaging one portrait to a page. It is available from McFarland & Co., Box 611, Jefferson, N.C. 28640 (910-246-4460), or on special order from your local book store.

MOANIN' LOW: A Discography of Female Popular Vocal Recordings, 1920-1933, by Ross Laird.

For collectors who enjoy female vocalists of the 1920s and early 1930s (and who doesn't!), this new work is nothing less than astonishing. Imagine having in one volume recordings ranging from Ada Jones to Rosa Henderson to Frances Langford...and just about everyone else in between!

Some years ago Ross Laird set about to do the impossible: compile a discography of all known popular songs sung in English by women during the fourteen years delineated. This includes recordings made in not only the United States, but Great Britain and Australia as well. The result is a massive volume (768 pages) which comes about as close to a life-long goal as possible.

Here are all the great women blues singers; the highly collected Vaughn de Leath, Annette Hanshaw, Ruth Etting, etc., film and stage performers, dance band vocalists, and much more. Laird has included extensive listings of film discs, such as Vitaphone, when known. Among the Vitaphone performers are those recording artists in decline (Anna Chandler, Stella Mayhew) and those on the rise (such as Baby Frances Gumm in 1929, who later became Judy Garland!). His attention to detail results in a number of additions

being made to discographies previously published, especially when it comes to identifying pseudonyms and uncredited vocal choruses on dance records.

The discography follows a standard format, showing recording location and date, matrix number and take, title, release information, pseudonyms used, etc. A massive song title index of over one hundred pages helps locate specific recordings.

Every conceivable taste in popular music is represented, from Victor Herbert melodies to Tin Pan Alley to the blues. Singers found in the discography range from the classically trained New York concert artist to the back street Memphis honky tonk singer. Whether it be Virginia Rea, Gladys Rice, Helen Clark, Lee Morse, or Ethel Shutta; Elsie Carlisle, Gertrude Lawrence, or Florrie Forde; Mamie Smith, Sara Martin, Ida Cox or Lizzie Miles -- if they recorded between 1920 and 1933, chances are you'll find them. It's no wonder that this discography has been nominated for an ARSC Award for Excellence.

MOANIN' LOW (ISBN 0-313-29241-8) is published by Greenwood Press, P.O. Box 5007, Westport, CT 06991 (tel. 1-800-225-5800).

Bingang (The official publication of Club Crosby), Wayne L. Martin, Editor.

There's quite a sense of heritage here, as the Club Crosby has just celebrated its sixtieth anniversary! Their publication appears twice a year, and issues are packed with the entire gamut of Crosby-related information: articles, interviews, book and record reviews, old advertisements, photos, etc., etc.

A sampling from their latest 60-page issue: "I Hated Being Bing's Brother"; "Remembering Dorothy Lamour"; "A Crooner's Interrupted Melody" (an in-depth article about Russ Columbo); "Crosby by Cagney"; ads with Bing endorsing Zonolite (!); and much more. There's a great photo of Crosby and Al Rinker--they can't be more than teenagers-- and even a plug for a Bing Crosby home page on the Internet!

Bingang is a must for those who collect and admire the venerable American institution known as Bing Crosby. It is edited and published by long-time Graphic subscriber Wayne Martin. A reasonable \$11.00 membership brings two of these large issues per year, plus free classified ads. Remit to: Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, MO 63122.

(cont. from page 8)

Berliner company would not have been amused.

Perhaps time and patience will eventually deliver us some scrap of documentation which will explain the existence of this record. Meanwhile, we must be content to regard this particular "pirate" disc as a Berliner sibling rather than an offspring.

George Paul is co-author of the soon to be released book The Talking Machine, an Illustrated Compendium 1877-1929. He can be reached at: 126 S. Main Street, Mt. Morris, NY 14510.

Curiosity Or ner

"A Summer Sell-Off"

by Martin F. Bryan

The summer of 1919 saw both Victor and Columbia getting ready to publish their next annual catalogues. (Columbia's was published as of September and was labeled "1919," while Victor's came a month later and was designated "1920.") As new selections were added, old ones had to be dropped; otherwise, dealers would get buried under an increasingly unwieldy number of records.

Both companies evidently had the same idea at about the same time: Make the records soon to be dropped sound like they would become rare, old collectors' items! Another similarity is that both companies published full retail prices...no cuts just because they were soon to become obsolete.

Columbia's 32-page brochure cut deeply -- approximately 787 domestic records, or about three times what they were currently adding on an annual basis. Notably, they cut many of the lesser songs from World War I ("We Don't Want the Bacon," "The Beast of Berlin," "Paul Revere, Won't You Ride for Us Again?" etc.). In fact, there were some records cut which had been issued since the previous

Get These Records NOW



"Rare Editions"

HERE is a final chance for you to secure certain Columbia records listed in this catalog, which will soon not be purchasable at any price.

On account of the steady month by month increase to our lists, it is impossible for Columbia dealers to carry the enormous stock which would be required. Therefore, the following records are being cut from our lists to make room for our new recordings.

Before the final elimination we give you this last opportunity to secure these soon-to-be "rare editions" for your musical library.

Each one is a perfect Columbia record.
Act quickly while they last.

catalogue, so they were on the market for less than a year. Columbia evidently felt that since the war was over, many of these less popular war songs would have little appeal. Victor, on the other hand, must have believed just the opposite. Perhaps returning soldiers would have such nostalgia for the recent war that they would want musical mementos, so Victor cut no war songs from their catalogue.

Other Columbia cuts included their last William Howard Taft record and William Jennings Bryan record; many older 12" dance records by Prince's Band and Orchestra; the majority of 12" operatic records by Baklanoff, Bronskaja, Campanari, Constantino; and all remaining records by Blanchard, Fremstad, Sembach, and de Cisneros.

Victor's brochure cut even more records than Columbia's -- about 1036. The end of an era came when they cut their last remaining one-

A Last Opportunity To Buy These Records

WHENEVER Victor Records are withdrawn from the Catalog and are no longer obtainable, we know that a great many people will some day experience a keen disappointment. In an effort to avoid such a disappointment on the part of our own particular customers we wish to call the following list of records to your attention.

None of them will be listed in future Catalogs. In the course of the next few weeks they will become as rare as books that are out of print. Some of them are "popular" songs which have a special association interest for the individual customer. This applies to every record in the list, and there is another point we especially wish to emphasize. The kind of record which is of the greatest interest to the discriminating music lover seldom enjoys a large general demand, and after a time such records are withdrawn. In all such cases a keen disappointment is felt—and so we wish to call this list of records to your attention with the recommendation that you look them all over carefully.

They are available now but in a few weeks they will have passed out of your reach.

sided American black label records: 37 10" and 100 12", including the last cornet solo by turn-of-the-century performer Jules Levy. Many operatic and classical records pressed from imported masters were dropped from all series. A couple hundred Red Seals got cut, though most artists were treated equitably. Similar to Columbia, Constantino received

deep slashing, while only four Caruso discs--all pre-1906 with piano accompaniment--got dropped.

Why such huge cuts in both catalogues? I can only speculate that with the recent emergence of many new labels (Gennett, Aeolian-Vocalion, 9" Emerson, etc.) the two companies wanted to make their dealers leaner and more competitive. Also, records were selling quite well in the immediate post-war boom, so why offer more records when fewer would sell

just as well? Perhaps there are other explanations as well.

Did the records cut in 1919 ever achieve "collectors' items" status? A number of the more than 1800 records these two companies cut were slow sellers and turn up very rarely nowadays; they can be considered "rare editions." Many of the others, however, nearly eighty years later are still worth about what they retailed for in 1919!

OBITUARIES

Gerald Marks, 96, composed 'All of Me'

Gerald Marks, a Tin Pan Alley composer best known for the song "All of Me," died at his home yesterday. He was 96.

"All of Me," written in 1931 with Seymour Simons, has been recorded by artists including Paul Whiteman, Louis Armstrong, Count Basie, Johnny Ray, Willie Nelson and Frank Sinatra.

Marks also contributed to the scores of four Broadway shows, including "Ziegfeld Follies," and wrote for events ranging from school-safety programs to World War II bond drives.

Another of his notable tunes, "Is It True What They Say About

Dixie?" was written in 1936 with Irving Caesar and Sammy Lerner. It was made popular by Al Jolson and later recorded by Rudy Vallee.

Until five years ago, Marks was still giving college lectures about his days writing music in Tin Pan Alley, and at the time of his death was finishing a book, "What I Found in the Alley."

For his 96th birthday, he wrote the song "At My Age, Why Ask?" and sang it to friends who called to ask about his health.

Marks instructed that no service be held, and that the epitaph on his urn read: "All of Me."

NEW YORK POST, TUESDAY, JANUARY 28, 1997



HE WROTE THE SONGS: Tin Pan Alley veteran Gerald Marks composed the music for four Broadway shows.

1948 file photo

New York Times Jan. 18, 1997

Mae Barnes, 89, Jazz Singer Famous for the Charleston

By STEPHEN HOLDEN

Mae Barnes, the sassy pop-jazz singer and dancer who introduced the Charleston on Broadway and later became a New York nightclub legend, died at Jamaica Hospital in Boston on Dec. 13. She was 89.

She was being treated for cancer, said a friend, the theater historian Delilah Jackson.

At the height of her popularity, Ms. Barnes appeared so frequently at the Bon Soir, a Greenwich Village cabaret, that the club was nicknamed "the Barnes Soir."

Famous for her special material — songs like "(I Ain't Gonna Be No) Topsy," an assertion of black pride that was ahead of its time — and famous for her irreverent interpolations into familiar lyrics, Ms. Barnes loved to poke fun at the songs of the day. Twisting a key line in Harold Arlen's "One for My Baby," the words "set 'em up Joe," became "stick 'em up, Joe."

Other signature songs included "On the Sunny Side of the Street," "I'm Gonna Sit Right Down and Write Myself a Letter," "Sweet Georgia Brown" and "They Raided the Joint and Took Everybody Down but Me," all sung in a rhythmically charged style that combined the in-

sination of the bawdy blues with taut jazz phrasing.

Ms. Barnes, whose original name was Edith May Stith, was born in New York in 1907 and grew up in Manhattan. At age 12 she dropped out of school, telling the administration she was moving to Cleveland, and got a job as a chorus girl at the Plantation Club in Harlem. She toured the South as a vaudeville performer and in 1924 made her Broadway debut in the revue "Runnin' Wild." The show, which introduced the Charleston to Broadway, also featured another legend-to-be, Elizabeth Welch.

As a stage performer, Ms. Barnes was nicknamed "the bronze Ann Pennington," after the Broadway dancing star of George White's Scandals. Her dancing in the national tour of another show, "Shuffle Along," led Bill Robinson to call her "the greatest living female tap dancer." When a car accident in 1938 fractured her pelvis, she turned to singing.

"I took the rhythm from my dancing and put it in my songs," she later said. As her cabaret career developed, she graduated from dives to more upscale New York clubs like Cerutti, the Little Casino and the

Blue Angel. In the early 1950's she became the mainstay of the Bon Soir, the cellar club on Eighth Street in Greenwich Village that later became a showcase for Barbra Streisand. A favorite of high society, she frequently performed at Elsa Maxwell's parties and counted the Duke and Duchess of Windsor among her friends.

She also appeared in a 1950 edition of the "Ziegfeld Follies" that closed in Boston. Her final Broadway appearance was in 1954 in the Dorothy

From Harlem to Broadway to Greenwich Village to Elsa Maxwell's.

Fields-Arthur Schwartz musical "By the Beautiful Sea," starring Shirley Booth.

She continued to perform in clubs around the world into the 1960's and recorded for Atlantic and Vanguard Records. She is prominently featured on "The Ertegins' New York: New York Cabaret Music," (Atlantic), an anthology released in 1987.

No immediate family members survive.

NOTES

It was not generally remembered that Gerald Marks led an orchestra in Chicago in the 1920s. He recorded over a dozen sides there for Columbia in 1927 and 1928.



We didn't feel it necessary to report on the death of Tiny Tim earlier this winter. "Tim," whose real name was Herbert Khaury, did much to popularize music and recording artists from the past -- he even paid a tribute to pioneer S.H. Dudley on his recent CD, "Girl."

More over...

Ft. Lauderdale, FL. Dec. 9, 1996.

OBITUARIES

Wilf Carter, Canadian country star

The Associated Press

TORONTO — Wilf Carter, a Canadian country music legend whose career spanned six decades, has died at his home in Scottsdale, Ariz. He was 91.

Mr. Carter, best known to U.S. country music fans as Montana Slim, died on Thursday. He was diagnosed with a stomach tumor two months ago.

Mr. Carter, the son of a Baptist

minister, was born in Port Hilford, Nova Scotia, on Dec. 18, 1904. As a child, he was inspired by a touring Swiss yodeler and developed a distinctive yodel that became a trademark of his performances.

In 1923 he went west, working first in the Alberta grain fields. He sang at dances, bunkhouses and parties and was hired by a Calgary radio station to sing in

their weekly hoedowns.

In the early '30s, Mr. Carter recorded an audition demo of Swiss *Moonlight Lullaby* and *The Capture of Albert Johnson*, which RCA Victor released in 1933.

When Mr. Carter went to New York after landing his own radio show, a woman who was typing out his songs gave him the name Montana Slim and it stuck.

In the 1940s, Mr. Carter returned to Calgary, where he hurt his back in a car accident, sidelining him from touring for much of the decade. In the '50s, he resumed touring, playing his songs about cowboy life, fur trappers and other bits of Canadiana.

Mr. Carter was inducted into the Canadian music hall of fame in 1985 and recorded his last album, *Whatever Happened to All Those Years*, in 1988.

San Francisco Chronicle
January 14, 1997

Wally Rose

Legendary jazz pianist Wally Rose died Sunday of cancer at a convalescent home in Walnut Creek. He was 83.

Famed as a ragtime stylist, Mr. Rose played in Lu Watters' Yerba Buena Jazz Band before World War II, playing alongside Turk Murphy, Bob Scobey and Clancy Hayes.

"Wally helped kindle the flame that sparked the traditional jazz revival in the 1940s," said his friend, Peter Mintun.

"He was the first pianist to record many of Scott Joplin's tunes, including 'Pineapple Rag.'"

Born in Oakland, Mr. Rose was educated as a classical pianist and over the years made more than 100 records for the Columbia and Good Time Jazz labels.

He played at the Newport Jazz Festival and performed with Arthur Fiedler and the San Francisco Symphony, playing works by Beethoven, Debussy and others.

A "shrewd investor," said Mintun, Mr. Rose has reportedly left his sizable estate to the San Francisco Conservatory of Music, the money to be used for music scholarships.

A bachelor and former member of the Bohemian Club, he leaves no immediate survivors.

The Oakmont Memorial Park in Lafayette is in charge of funeral arrangements, which were incomplete yesterday. A memorial is also planned in San Francisco at a date to be announced.



Wally Rose

Irving Levin, retired musician, teacher, and record collector, died in Rego Park, New York, on 4 January, 1997. Born in Philadelphia on 7 March, 1915, he was active for decades as a flutist, clarinetist, and saxophonist, playing in a number of Broadway shows and on several cast recordings including "Call Me Madam" (RCA-Victor, 1950), "Wish You Were Here" (RCA-Victor, 1952), and "First Impressions" (Columbia, 1959). He later worked as a quality control manager for Miconics Industries, an electronics firm, from which he retired in 1983.

Mr. Levin collected woodwind recordings primarily and was responsible for recording as well as rescuing and preserving many unique broadcast transcriptions of important flutists—notably those of his own teacher, flutist Frederick Wilkins (1907–1968) and Wilkins' teacher, Georges Barrère (1876–1944). Outside of the record collecting community he corresponded with prominent musicians and composers, many of whom he had met while stationed in Paris at the war's end.

Irving will no doubt be known to many NAG readers. Those of us who had the pleasure of meeting him are not likely to forget his versatility or the extent of his personal generosity. He is survived by his wife, Sylvia, and their two daughters. —William Shaman

Our thanks to Gavin McDonough, Wil Graham, Ken Sweeney, David Cash and Bill Shaman.

IRVING LEVIN

New York Times
January 17, 1997

George Handy, 76, A Jazz Arranger

George Handy, an arranger and composer with a distinctive, rich musical vocabulary, died on Jan. 8 at Sullivan County Community General Hospital in Harris, N.Y. He was 76.

The cause was heart disease, said his wife, Elaine Lewis.

Mr. Handy is best known for a set of albums he collaborated on with the saxophonist Zoot Sims, for whom he was playing piano. Recorded in the 1950's and long out of print, "Zoot," "Zoot Plays Four Altos" (which featured Mr. Sims overdubbing the orchestrations) and others in the set showed Mr. Handy's abilities with a reed section.

Mr. Handy was influential in other ways as well, with a list of swing era associations that includes some of the best orchestras and bands of the time. After attending New York University and Juilliard, where he studied with Aaron Copland, he went on to play piano or arrange for Benny Goodman, Artie Shaw, Stan Kenton, the Dorsey brothers, Babe Russin, Gene Krupa, Jack Teagarden and Raymond Scott.

For several years in the early 1940's, he provided music for Boyd Raeburn's progressive orchestra, giving it much of its harmonic personality.

In 1946, he was named as the top arranger in Downbeat and Metronome magazines; a year later, Esquire named him the best arranger of the year.

He also composed for Paramount Studios and the Armed Forces Radio Service. The 1950 album "The Jazz Scene" featured his "Bloos," an extended composition; the piece brought him more acclaim. In the 1960's, he wrote compositions for the New York Saxophone Quartet.

In addition to his wife, he is survived by three children.

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WANTED: Emerson crank-up phonographs and parts. Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204. (98)

WANTED: Victor Victrolas, 2nd style V.T.L.A. & 1st style VV-XVI. Kenneth R. Washer, 27829 Western Golf Dr., Livonia, Michigan 48154. Ph. 313-427-8445 (97)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (96)

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Wanted: Edison cylinders by "Polk Miller and His Old South Quartette." 2 minute wax: #10332, 10333, 10334 and Blue Ambersols #2175, 2176, 2177 & 2178. Ken Flaherty, Jr., 7279 Turkey Creek Road, Waverly, TN 37185. (615) 296-4578. (99)

Wanted - Emerson crank-up phonographs and parts, Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Also Victor machines with the Victor Victrola decal on lid. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, N.J. 07204. (99)

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for sale

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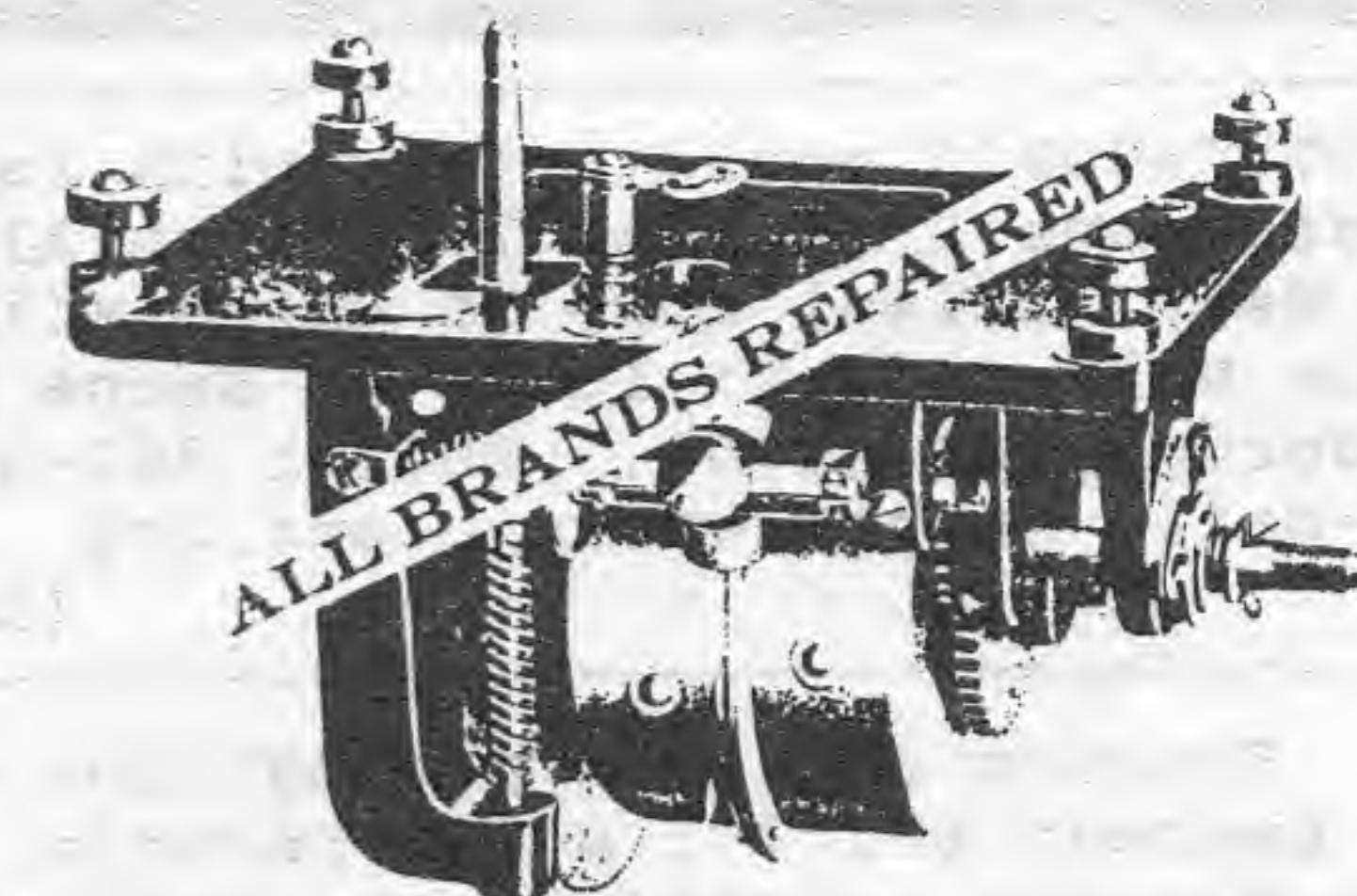
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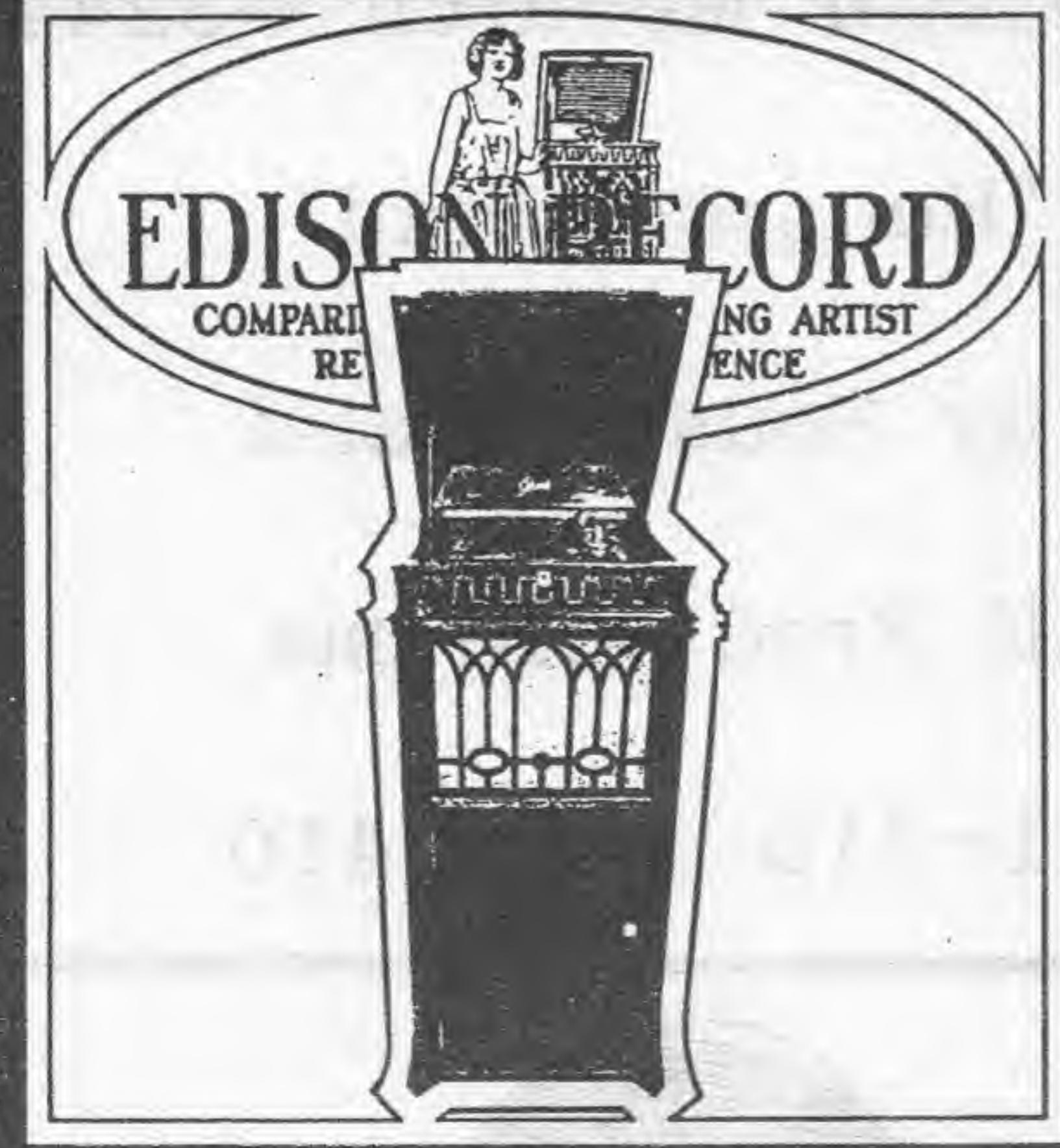
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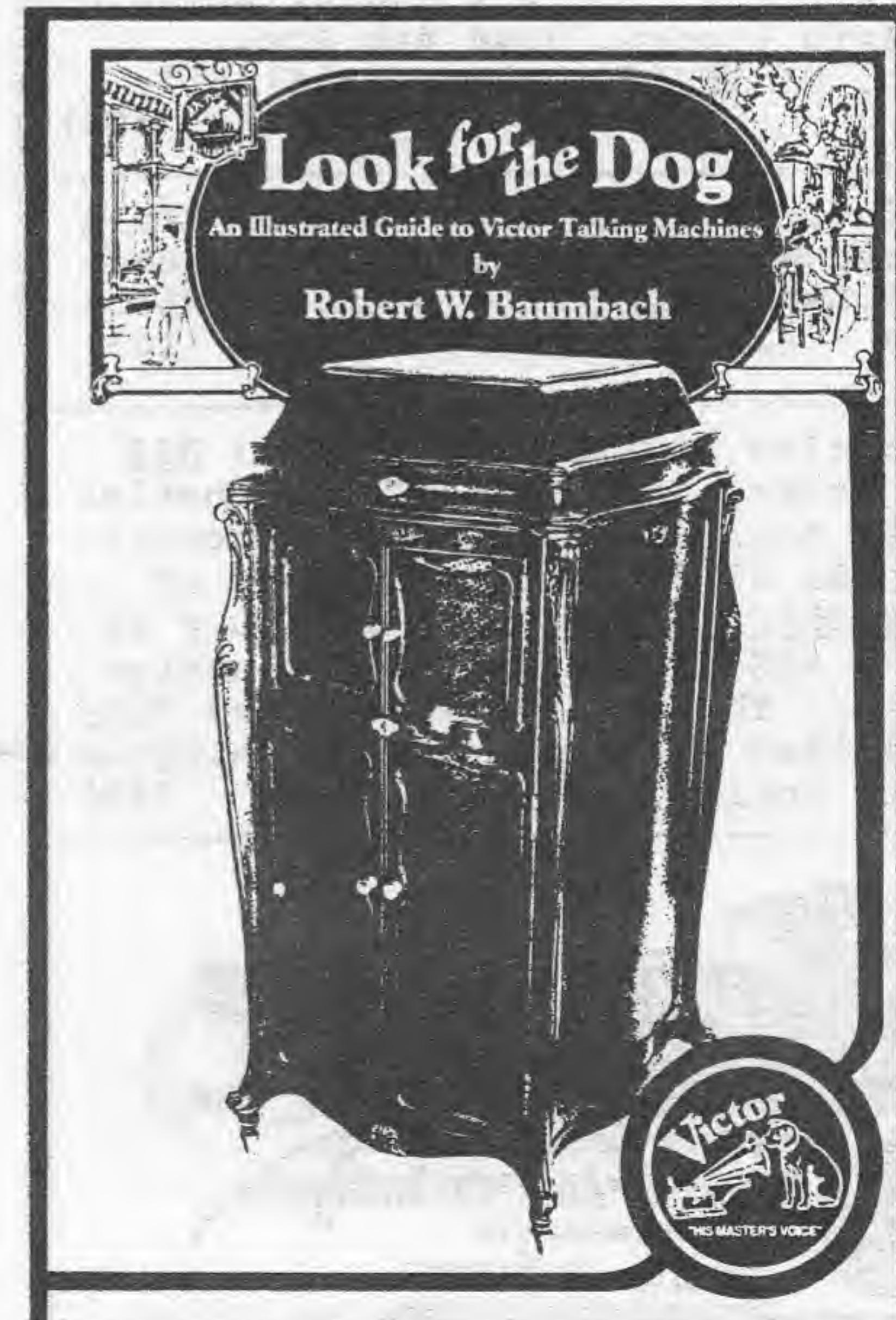
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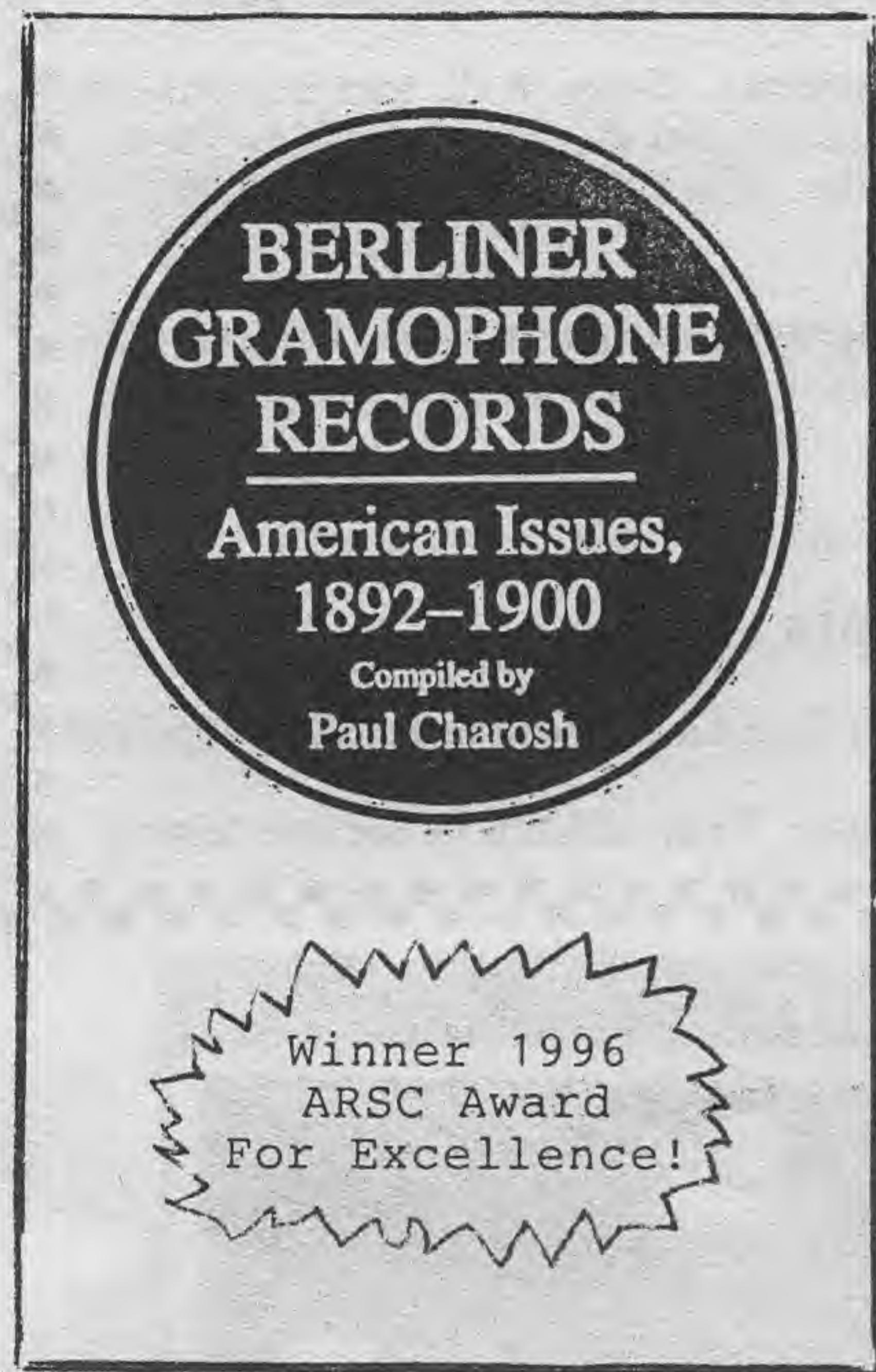
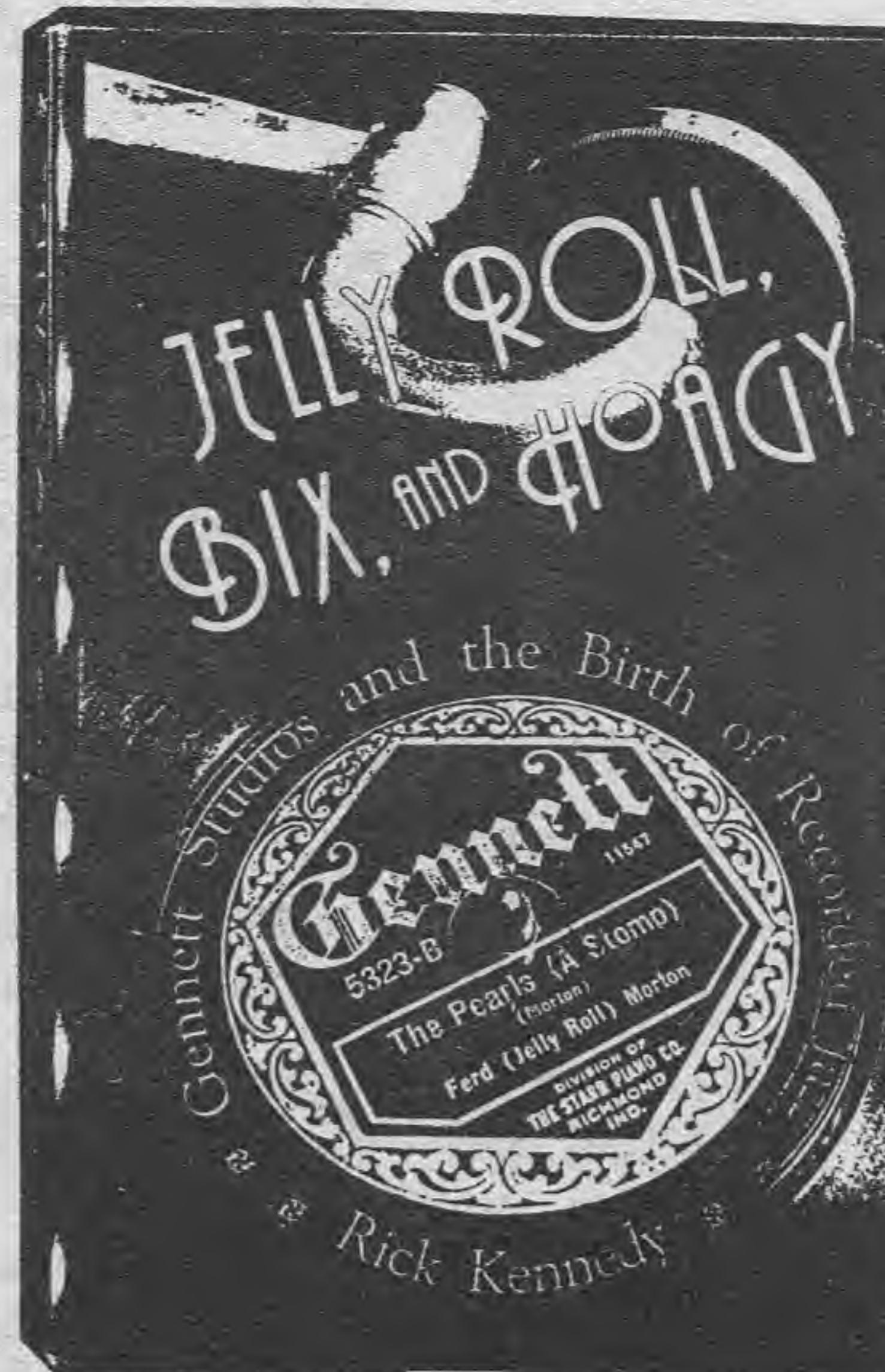
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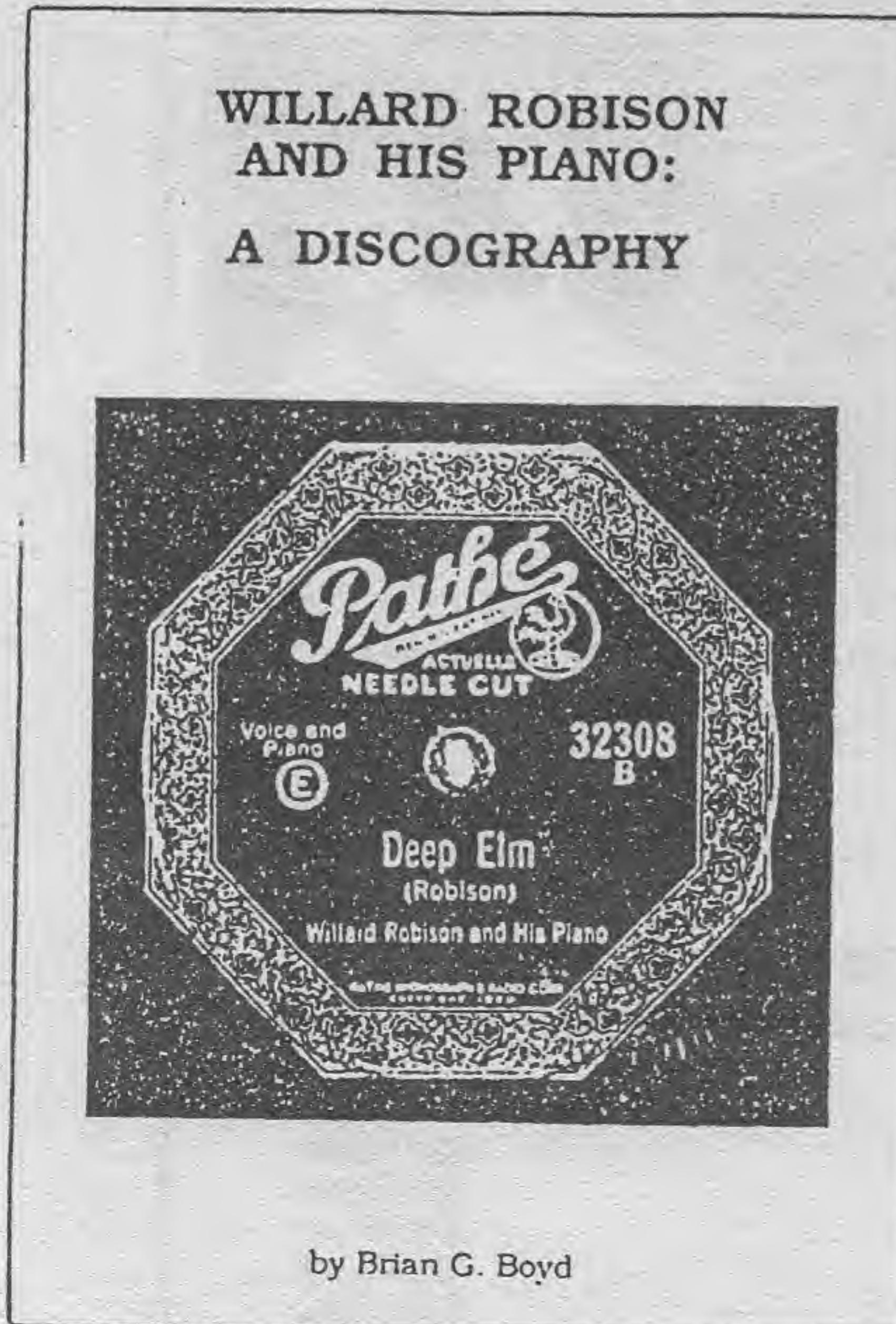


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